Islamic Architecture in the Cape South Africa, 1794 – 2013

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Declaration for SOAS PhD thesis

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Abstract

This thesis documents how Islamic architecture developed from the first known '*masjid*' in the Cape in 1794, to *masjids* that are now able to take their place with *masjids* recognised throughout the present day Muslim world, 2013. Cape *masjids* resulted from the Dutch needing a hallway station to serve the rich spice trade of the East. This was founded at the Cape, and to be able to establish this midway post, Muslim enslaved people were brought in to execute the needed labour. These Muslims had little or no conception of any architecture but simply needed a place to gather together for communal prayers. Islam and Muslims are inseparable and Islamic architecture exists because of Islam, which in the Cape evolved from very simple gathering together in the open air, progressing to rooms in houses which developed gradually into the form of *masjids* known today. There are also *kramats*, (burial places for esteemed persons who were fundamental in the establishment of Islam in the Cape). Sixty-six (66) *masjids*, and twelve (12) *kramats* in the Cape Town area are documented, with the socio-historical background of each, thereby giving a broad ethnographic context to the people within this community, showing that these constrained people with shared religious interests developed very differently from other Muslim communities and hence so did their architecture. Cape Islamic architecture varies greatly, and presently even reverts to a very simple edifice like a shipping container, showing that all these edifices serve the same religious purpose.

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People in both London and Cape Town have contributed and aided in this research. In Cape Town, my really genuine and sincere gratitude goes to Dr Cassiem Dharsey who has both given me many hours throughout my period of research and has always gone to great lengths to advise, give detailed knowledge of the Muslim community and help in countless ways throughout the period of the numerous stays in Cape Town over the past four years; and to Amien Paleker, who has drawn up the ground plans for many *masjids* where possible and aided me with photographs on numerous visits to masjids. My thanks also go to their wives for their generous hospitality, and many within the Muslim community who have always given freely of their time, assistance, information and friendliness many times over. A special thanks to the staff of the National Library of South Africa in Cape Town, especially Najwa Hendrickse, and all at Boorhaanol Publishing who have published the Taraweeg Surveys since 1988, of which the 2002, and 2011 editions have been indispensable throughout this thesis, and to Abdul Muhaimin Bassier for allowing the inclusion of the maps that are in both these guides. My sincere gratitude goes to Dr Yusuf Da Costa who chaperoned me to the informal settlements to see *masjids* which would have been unavailable to me without an escort.

In London, my first acknowledgement is to the late Lionel Mazabow who encouraged me to start my research and who unstintingly encouraged and supported me emotionally. Unfortunately he did not see the end of this research however it is all dedicated to the memory of him.

I want to thank my supervisors, Dr Charles Gore and Dr Elizabeth Moore, and to my editor, Frances Hunt who has read through this work many times to make sense of what was written and has given many suggestions that will make it clearer for anyone to read. I also give my most sincere thanks to my friend Virginia Newman who was so helpful with the architecture and the setting out of this thesis, and appreciation too must go to John Levin who gave his time, and many hours of tuition to enable me to master the detailed complexities of a computer.

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Cape Town and its surroundings

Google Maps 10/05/2014

Introduction

The Cape Colony was founded on an eclectic mix of people and cultures from Southeast Asia, Africa and Europe, and the appearance and the development of *masjids* relates directly to enslaved Muslims from Indonesia and India who brought Islam with them.

This thesis will trace the trajectory from the simple early Cape *masjids*, in the early 1800s when, despite being initially prohibited from practicing their religion and having access to only limited resources, Muslims managed to establish places of worship which progressed gradually and were transformed to the present. This thesis focuses solely on Cape Town and its environs and does not seek comparisons with Durban and Johannesburg where Muslims later settled. Building practices were able to be observed by this author during the actual building of the Dur Rasheed/Coniston Masjid in Retreat, Cape Town which commenced in 2009 and was almost completed during the period of this research. Currently in the informal settlements, places of settlement for displaced Muslims from strife worn countries, people have re- invented found materials and used them to fulfil the purpose of communal worship.

Location and social conditions that have not always been favourable to the erecting of *masjids*, however, the development of a community dedicated to their religion runs parallel to the socio-historic and political background of South African history.

Masjid – Arabic for mosque - in architectural terminology means 'building' which fulfils its main function of providing Muslims a site for prayer, and literally serves as 'a place of prostration', results in *masjid* architecture always being defined by this act.

By the 1600s, the Portuguese were superseded by the Dutch in the field of maritime commerce. A chartered company, the Dutch East India Company (D. E. I. C.) was set up in 1602. Its original Dutch name was Verenigde Oostindische Compagnie (VOC), however throughout this thesis,

the initials D.E.I.C. will be used. In name it was a private company but was actually a national concern for the Dutch government.[1] Their headquarters were in Batavia (present Jakarta), from where they could control and carry out monopolistic contracts with Asian potentates which effectively guaranteed their right to the spice trade in East Asia. The Eastern spice trade grew which allowed the already prosperous D.E.I.C. to send Jan van Riebeck to set up halfway station on the tip of Africa to victual its ships on the long voyage from Holland to the East. The D.E.I.C. had no intention of establishing a permanent settlement at the Cape.[2] Its role lay in commerce, however, it was not long before unforeseen circumstances compelled change.

Jan van Riebeck arrived in 1652, and had been instructed to build protection for his men, make a garden to deliver provisions for his men and passing ships, and to ward off wild animals. Neither the men who had accompanied him, nor the indigenous peoples would undertake these tasks; therefore he needed a pragmatic solution to secure a labour supply. Enslavement was already practised in the Eastern colonies of the D.E.I.C., which van Riebeck knew well as he had joined the Company in 1639, and had been an assistant surgeon in Batavia and the East Indies before being sent to the Cape.333[3] After six years, and much persuading as seen in his reports,[4] van Riebeck persuaded the Dutch authorities to allow enslaved labour to come to the Cape in 1658, from the various Asian slave owning societies in the Indonesian Archipelago, India and Ceylon.[5]

The Dutch were strongly religious, imposing severe restrictions of any public display of worship other than Dutch Calvinism. Nevertheless, enslaved Muslim people did practice their religion surreptitiously in the latter part of the 1600s and 1700s, until Batavian rule at the Cape, 1803 -1806, when under the administration of Commissioner-General de Mist and Governor Janssens granted freedom of religion to all. The Nederduitse Gereformeerde Kerk remained as the State Church, however, all other denominations had equal protection under the law. Very soon afterwards, a public

1 Geen, M. S. (1958), *The Making of South Africa,* p. 8
2 Oxley, John (1985), *Places of Worship in South Africa*, p. 21
3 Geen, M. S. (1958), *The Making of South Africa*, p. 9.
4 The Journals (Tageschrifte) of Jan van Riebeck, Vol.1, 1651 – 1655, p. 241
5 Armstrong, James C. , The Slaves, 1652 – 1795, in Elphick, Richard and Giliomee, Hermann (1979), *The Shaping of South African Society, 1652 – 1820, p. 7*

display of Islam appeared but not in recognised conventional *masjids* to all. The Nederduitse Gereformeerde Kerk remained as the State Church, however, all other denominations had equal protection under the law. Very soon afterwards, a public display of Islam appeared but not in recognised conventional *masjids*.

As Islam prescribes five times daily prayers, when Muslims arrived as enslaved people they sought out communal places of prayer. Firstly, they simply gathered together in an open quarry; a date has been difficult to obtain but the quarry still remains and therefore acts as official authentication. It was only in the 1850s that a designated *masjid* was built and *masjids* have continued to be built until present day. They could only be built subject to the prevailing political, social and financial constraints, which resulted in Cape *masjids* displaying many variations based on the need to meet liturgical requirements.

The Cape Settlement has had a few names, it was originally called the Cape of Good Hope and the Cape of Storms, and Cape Town was a later name when the settlement became a 'town'. It is also called "The Mother City" as it is the place from which South Africa developed, and is still the seat of parliament, and South Africa's legislative capital. The Cape enjoys a Mediterranean climate, with dry, hot summers and cool rainy winters, and a rainfall averaging between 80 – 100 days per calendar year.[6] Together with a wealth of cultural assets, its scenic beauty and treasure of flora in the area has facilitated an agriculture suitable for wine, olives and fruit such as citrus, peaches and plums.

The number of Muslims in South Africa today, stands at about 2% of the total population of over 53 million people, with 15% of those being in the Cape.[7] It has proved extremely difficult to obtain census figures. Local Cape academics have substantiated this difficulty, and even ventured further to say that statistics are vague and inaccurate.[8]

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6 Vlok, AC and van der Merwe, JH, (1997) *Kagiso Junior Desk Atlas*, p. 13.

7 Imam Rashied Omar – imam of the Claremont Main Road Masjid, in a radio talk on SAFM, 12/01/2014.

8 www.statssa.gov.za/Census 2011/Products. asp

The chief language of communication in the early Cape, besides Dutch, which was spoken by the settlers, gradually developed from Malayu used by the enslaved people, which was an amalgam of many of the Indonesian and Malaysian languages, together with some words from the languages of the indigenous peoples, added to which were some words from Dutch, English and various European languages. This led to the formation of Afrikaans, which is a simplified amalgamation of all the above. This has resulted in simplified phonetic written derivations of many words used. Often terms used in the Cape Islamic community for example, –"Sufi" in English, in the Cape it is phonetically written and spelt "Soofie", and *masjid* terminology was affected in the same way. "Minaret" for example, has heavy emphasis on the last syllable instead of the first. Throughout this thesis, South African derivations will be used. Many of the words in South Africa were adapted from their country of origin, resulting a wide range of spellings for the same word, for example, 'Bugis' an island south of Saluwesi one of the largest islands in the Indonesian Archipelago, is spelt 'Bougis, 'Boegis, 'Bougis' and 'Bugis. Thus Shafi and Hanafi in the Cape became Shafee and Hanafee, and Jamaah became Jum'ah, and Jum'a.[9] This author has used spellings and South African derivations throughout as suggested by some of Cape Town's leading Muslims.

Masjid matters dealing with Cape Muslim Islam in the early twentieth century were considered by Rochlin (1936) *The First Mosque at the Cape,* in which he dealt with the circumstances that led to its construction,[10] and another article, *Early Arabic Printing at the Cape of Good Hope,*[11] (1939), in which he stated that hand written Qur'ans were available for religious purposes at the Cape early on,[12] but Arabic printing was only accomplished when a non-Muslim printer adjusted his press to be able print Afrikaans-Arabic in a printed form. However, in conversation with well-known Muslim academics it has often been mentioned that Muslim education was aided by Muslim clerics who contributed to Afrikaans as a written language. Up to this point in time, what extant secondary

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9 *Jum'ah,* Arabic for Friday, usually in this thesis it is used with *'salat'* Arabic for prayer, hence *Jum'ah Salat* which is the most important prayer time of the week.

10 Rochlin, S. A., "The First Mosque at the Cape", in *The South African Journal of Science,* Vol. XXXIII< March 1937, Johannesburg, pp 1100 - 1103

11 Rochlin, S. A. ," Early Arabic Printing at the Cape of Good Hope"*,* in *The Bulletin of the School of Oriental and African Studies* (University of London), rep 1964, Vol II: pp 49 – 54.

12 Tuan Guru had hand written Qur'ans while interned on Robben Island, Chapter 1, p.17.

sources there are on Muslims (let alone *masjid* architecture in the Cape), is very limited and out of date. This large gap was significant and needed to be investigated. There has been far more concern with the religion, the responsible acts of individuals in the early development of Islam, and during the apartheid period. Historical accounts have until very recently imposed apartheid Euro- centric models of South African history and inter-relationships, or related mainly to concerns with the development of Islam in South Africa, until recently when Da Costa and Davids, (1994), published *Pages from Cape Muslim History.*[13] 'There is little archival evidence of Islam in the Cape until late in the eighteenth century'.[14] Religious literature within the Muslim community at the Cape started with Tuan Guru (Abdullah ibn Qadi Abdus Salaam) a Shafee prince from Tidore in Ternate in the Indonesian Archipelago, who arrived as a political prisoner at the Cape in 1780.[15] After his release from prison on Robben Island in 1793,[16] he was responsible for the establishment of an Islamic theological school (a madrasa), which was an elementary way forward in the transmission of Islam, as it opened Muslim education. He was the first to request the granting of a *masjid* site, which was not accomplished. Understandably he was known as Tuan Guru (Master teacher).[17]

Tuan Guru's religious literature acted as a strong socialising force and helped maintain religious awareness at the Cape. A large amount of the spread of Islam in the Cape was the direct result of personal contact when exchanges and face-to-face contacts were made. Early Islamic literature written by learned men is still within the community, however, this author has failed to gain access to it.

Many Western written histories of South Africa devote only small sections to either Islam or Muslims in South Africa, and contain no mention of Islamic religious architecture. Socially and politically Islam meant different things to the different peoples in South Africa, as for instance,

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13 Ward, Kerry, Southeast Asian migrants, in Worden, Nigel (ed.),(2012), *Cape Town Between East and West,* p. 85.
14 Da Costa, Yusuf and Davids, Achmat (2005), *Pages from Muslim History,* p.199
15 Davids, Achmat, *The Mosques of Bo-Kaap,* p. xvi
16 Ibid, p. 44.
17 Tuan = Malay for master, and Guru = Sanskrit for teacher.

accounts from visitors to the Cape during the Victorian period from 1837 onwards express Muslims as 'exotic' with little or no regard to their *masjids*, except for just visiting them.[18]

During the apartheid era writers such as I. D. du Plessis (1953), *The Malay Quarter and its People* wrote on the 'Malay' people with little or no descriptions of *masjids*, rather focusing on their customs, songs and attire. There is a paucity of literature on South African Muslim religious architecture, however the sociological background, was dealt with only by Achmat Davids (1980), in *The Mosques of Bo-Kaap.* This was limited to the Bo-Kaap where the first established Muslim community developed which has remained in place to the present day. He himself declared that it was limited to only that specific area and the socio-historical circumstances of the nine *masjids* established there by 1900. [19] Newspaper journalists, Lawrence Green, and Jackie Loos, have both researched the Muslim community in depth. Green has put his findings into informative documentary 'novels', and Loos has uncovered many interesting facts about the community written in weekly newspaper articles, however, both have not dealt with *masjid* architecture.

Dutch Reformed, Lutheran and Anglican churches were built in the second half of the nineteenth century, and have been well described displaying the marriage of spiritual and architectural values. Construction of buildings is given in detail showing varying degrees of adherence to the style seen in the non-ecclesiastical buildings built in Cape Town at that time. These include, *Sketches of Church Work and Life in the Diocese of Cape Town* by A. G. S. Gibson, (1899)[20] and R. R. Langham-Carter's (1834), *Old St. George's: the story of Cape Town's first cathedral*, which has a very thorough description and account of the building of Cape Town's first cathedral at the top of Adderley Street.[21] He goes into great detail about where materials were obtained, many of which were transported from England, window proportions, panelling and paint colours and where all these were placed in the church. Later the Cape Times of 22/11/1887, gave descriptions of major alterations to the church.

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18 Duff Gordon, Lady (rep.1925), *Letters from The Cape*, (1861 – 62).

19 Davids, Achmat (1980), *The Mosques of Bo-Kaap*, p. 3.

20 Gibson, A. G. S., (1899) Beknopt onderwijs in Christelijke leer en handel mit preekschetsen voor een jaar., Genootsschap ter Bewoordening van Christelijke Kennis, (SPCK), 1899.

21 Langham-Cater, RR (1834), *Old St. George's: the story of Cape Town's first cathedral,* pp22 – 25 and pp 44 – 47.

Present alterations in 2014, are being carried out by the architect John Rennie, who helped Bradlow and Cairns, (1978) The Early Cape Muslims with their research into the Auwal Masjid, the first *masjid* in the Cape.

Although dated, a bibliography by Ruth Hampson (1964) reflects on the scope of research concerned with the development of Islam in South Africa,[22] followed in the same vein by Muhammad Haron (1984).[23] There are a few biographies on important members of the Cape Muslim community, such as the biographical memoir, by J. H. Raynard (2002), *Dr Abdurahman,* a distinguished political leader of the Muslim community, who established a number of schools in the early 1900s thereby contributing to Islamic education. In the early 1900s, numerous issues relating to Islam are discussed by Anil Bradlow, (1987), relating to various political and social relationships affecting Muslims in the late eighteenth and early nineteenth centuries.[24]

Dr Yusuf da Costa, UNISA (the University of South Africa, 1989),[25] *Islam in Greater Cape Town. A study in the Geography of Religion,* placed a new perception on Islamic architecture at the Cape. He stated that *masjids* are living buildings and not historical monuments, and are therefore in a constant state of change with alterations and additions being made as and when circumstances dictate. The following thesis will therefore serve as a record of numerous Cape *masjids* at the present time, and their appearances during the years of this research.

The main source of Muslim history, architecture and customs has been from primary sources which are archives and oral traditions, many personal interviews, together with inventories, Cape Supreme Court documents, and judgements brought to court as the result of various *masjid* disputes, such as doctrinal and *masjid* committee differences. Other primary sources relating to the Muslim community was gained indirectly from missionary reports of the mid nineteenth century, detailing

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22 Hampson, Ruth (1964), *Islam in South Africa, Cape Town*, University of Cape Town Press, 1964.

23 Haron, Muhammad, in *Islam and Christian Muslim Relations in Africa,* (1983), Vol. 2. No.12. pp15 -26.

24 Bradlow, Anil, Imperialism, State formation and the Establishment of a Muslim Community at the Cape of Good Hope , 1770 – 1840: A Study in Urban Resistance, MA dissertation, 1987.

25 Personal interview with Dr Yusuf da Costa, Cape Town, 27/12/2011.

unsuccessful bids to gain converts from within the Muslim community.[26] Reports of the difficulties missionaries faced in their approach to Islam in the Cape, was shown in a letter from W. Elliot from the Caledon Institute in the Eastern Cape,[27] expressing his relief in his colleague's problems encountered in Cape Town where the mission was having little success with the 'Muhammedans' of Cape Town and drew comfort from the following:- 'a large part of the of the population was going to destruction enveloped in the thick darkness of the Muhammedan imposture' and Archdeacon N. J. Merriman proposed that evangelising was thought to be best through school children, but impossible while these children remained living with 'their heathen parents'. [28]

Since the breakdown of apartheid, in 1994, social, political and economic conditions have dramatically changed throughout South Africa. The Muslim world has displayed enormous interest in South Africa, mainly with a view to playing a major role in the development of the large private economic sector. All the Middle Eastern airlines now have daily flights between the Arabian Peninsula and numerous cities in South Africa, with the number of flights increasing before and after Hajj. Islam in South Africa is becoming a focus of research for an increasing number of academics, who are delving into the dynamics of the various population groups, with many publications coming to the fore. Islamic academics in the Cape, such as Dr Shamil Jeppie, who heads the University of Cape Town's Timbuktu's manuscripts studies, described the present Muslim community as the 'burgeoning bourgeoisie' implying that present Muslims are a much more visible social and religious group, and now have the financial means to be able to make contributions to *masjid* building, and can now debate all matters referring to Muslims and their *masjids*.

As the Indonesian Archipelago is composed of thousands of islands and Islam was, and is, the dominant religion, many of the enslaved people coming to the Cape from this area were Muslim fishermen. Fish was the staple diet of these people, as it was cheap, abundant and easily available.

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[26] The Cape was under British jurisdiction from 1806 until the Nationalists took power in 1948.

[27] Caledon is in the Eastern Cape, settled by those who had wished to get away from the authorities in Cape Town. Letter by W.Elliot, Caledon Institution, 19 January 1831, Box 12, Folder 4, Jacket C.

[28] Varley D.H. and Matthew, H. M (1957), *The Cape Journals of Archdeacon N. J. Merriman 1848 – 1855,* p. 5, p. 11.

These fishing communities brought with them other skills relating to the fishing industry, including boat building, net making and mending, alongside the production of various by-products of fishing such as the production of cured fish, and fish processing.[29] They also worked as local fish dealers in the ports. Fishing and its various by-products is still practised at the present time by the descendants of these people, and in the same places.[30] The development of small *masjids* along the shoreline in the areas where fishing communities established themselves were *masjids* strongly resembling already established Dutch churches, for example, the Zaavia Masjid, Strand, (1850) and Kalk Bay Masjid (1866), both on the False Bay coastline, displayed pitched roofs, keel shaped windows surrounded by rounded mouldings.

Various theories on the form of *masjids* have been put forward by Tjuddin and Rasdi (2000),[31] and, although their discussion relates to *masjids* in the Malay World, they have universal application. 'Holy' *masjids* which are places of pilgrimage which include the Kaa'ba in Mecca, or the Al – Aqsa Mosque complex within which is the Dome of the Rock in Jerusalem. The Cape has no such sacred attributes, and its *masjids* cannot be connected to pilgrimage sites, such as the major Islamic centres of Mecca and Jerusalem.

Tjuddin's second category is the community *masjids*. These are Friday congregational prayer spaces, centres of administration, and places for education, where the Qur'an, the Hadith and Islamic law are taught. Most of the Cape *masjids* fit these requirements, and those that started off as simple places of worship, have been altered to accommodate all the above functions. They also sometimes provide shelter for the homeless, and accommodation for travellers, as seen at the Kerk Street Masjid in downtown Johannesburg in Gauteng, about 1 500 kilometres inland north - west of Cape Town. This *masjid* was established in 1870, before being replaced in the 1990s by a large *masjid* consisting of five floors to accommodate the greater number of worshippers.

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29 Koentjaraningat, R.M. (1975), *Introduction to the Peoples and Cultures of Indonesia and Malaysia,* pp 12-14, 112 -113.
30 Tredgold, Ardene (1985), *Bay Between the Mountains*, pp 194 -195, pp 200 -201.
31 Tjuddin, Mohamad, Rasdi, Mohamad (2000), *The Architectural Heritage of the Malay World*, pp 3 -6.

A third type of *masjid* is the *musalla,* a name derived from the Arabic word *'salat'* which means ritual prayer, are used solely for the convenience of Muslims outside their residential areas, enabling them to perform the daily congregational prayers. A good example seen by this author was the *musalla* built with utilitarian building materials in the grounds of the University of Johannesburg. As Bo-Kaap is just to the north of the business district of Cape Town and has number of *masjids* this type of *masjid* is not necessary.

Ancillary buildings, memorial *masjids* built to commemorate a historical event, (such as the birth of Mohammed, or to honour an Islamic caliph, saint or scholar) is another type of *masjid* referred to by Tjuddin and Rasdi. *Kramats* are the equivalent In the Cape, which were places where '*walis'* or friends of God, (commonly known in South Africa as Sheikhs) are buried. These men initially spread spiritual teaching, who many thought had spiritual powers, and are monuments to the founders of Cape Islam and have become places of pilgrimage, such as the well-known *kramat* of Sheikh Yusuf, in Faure outside Cape Town, who was sent as a political exile to the Cape in 1694. Today, many more *kramats* are being recognised and authenticated,[32] and receive visitations from locals as well as numerous visitors from Indonesia where *kramats* are known, and from India where they are known as *dargahs*. [33]

Throughout this thesis it will be shown that *masjid* sites, materials, labour, and the origin of design have all been influenced, some to a greater degree than others, by the context in which Muslims have been living at the Cape. A multi-ethnic sense of community forged by their religious commonality, although changed over time, has persisted to the present day, bringing various architectural elements which have been adapted to conditions at the Cape.

Muslims have had to adjust to locality and social conditions that have not always been favourable to the erecting of *masjids*, and have had to compromise on locations, and to make do with readily available materials. Always present, but not often visible, has been the development of a

[32] Personal interview with the committee of the Mazaar (Kramat) Society, Cape Town, 13/02. 2014.
[33] Currim, Mumtaz and Michell, George (2011), *Dargahs Abodes of the Saints.*

community dedicated to their religion. By looking at *masjid* architecture, the development of the Cape Muslim people in specific locales at specific times, runs parallel to the socio-historic background of Cape Muslim history.

Research started with a time period of the first fifty years of *masjid* building. However, field work and discussion amongst prominent members of the Cape Muslim community, made it clear that this needed to be extended to present day, as cognisance had to be taken of indentured labour, 1860 – 1911, and important twentieth century political developments, such as the Group Areas Act, No. 41 of 1950, the Forced Removals Act of 1966, and the break-up of apartheid in 1994. These all had implications on *masjid* building, making it clear that this research needed to be extended to present day.

In December 2011, this author gained access to *masjids* in informal settlements which were originally inaccessible without an escort. This made it possible to demonstrate how salvaged materials have been innovatively used and re-invented as modern day *masjids*. The ingenuity of these builders, whose socio-economic constraints meant that they had only limited access to materials, is reflected in their *masjids*. This also altered the trajectory of this thesis, which now traces simple early Cape masjids to the elaborate masjids being currently built, and again turning a full circle to the humble masjids currently being built in the informal settlements. In some cases it has been difficult to assess masjid sizes, to approximate this, the number of male worshippers has been given as it is mainly men who attend prayers in masjids although there are facilities for women. All ground plans were commissioned by this author and drawn up by Amien Paleker, a qualified architect. Thumbnail photographs taken at street level are inserted together with the documentations of masjids; the figure numbering for each of the four documented phases (Chapters 4, 5, 6 and 7) each starts at 1. Larger record photographs are in an Appendix at the back of this thesis. The masjids are numbered on the spreadsheet included in Appendix 1 and appear as part of the title of each *masjid* within the documented phases.

Methodology

There were approximately 125 *masjids* within Cape Town and its environs in 2010, therefore a selection had to be made. Sixty six (66) are documented here, chosen to represent development and reflect similarities and different innovations.

The method of research has been personal field visits to the *masjids* documented, together with photographs of both exterior and interior features. All data and photographs are chronologically documented from the date that land was acquired, followed by when construction was completed, and indicating when the first *Jum'ah* took place. The *Taraweeg Survey 2002* was constantly used for this data, and extra more updated information was obtained from *2011 mosque guide.* Aerial perspectives enable people not familiar with Cape Town to be able to place each *masjid* in its surroundings, but were excluded for those *masjids* outside of Cape Town. Only eight interiors were not viewed, because it was not possible to gain entrance. In these cases their exteriors were included explicitly for their appearance to be able to compare differences and similarities.

The concomitant thrust of this thesis concentrates on the ways in which *masjid* building reflects the different stages of the development of Muslim communities, and how this in turn has reflected 'Muslim identity', both past and present.

Where possible, interviews were conducted with either the imams of the *masjids* visited, or with members of *masjid* committees and older members of the community who could remember certain events, which added to knowledge already in the public domain. Therefore much of the information is from primary sources. There have been obvious time-lags as many of the *masjids* are now greatly changed. The results produced did mean that errors could be high, and led to some contradictions, as newer imams did not always know all the *masjid's* background, and older people

had either forgotten certain incidents or embellished certain facts. All available information was collected and sorted so that similarities would bring forth accuracy. Available literature dealing with historical, social and religious aspects of Cape *masjids* has been taken into account where possible.

Chapter by chapter summary

Chapter 1 deals with the establishing of a colony at the Cape from 1652, when the Dutch first arrived at the Cape, almost to the present day. The need for labour in the new colony led to enslaved people being transported to the Cape, and brought with them Islam. Muslims faced continual difficulties in practising their religion under the Dutch even after being granted freedom of religion under Batavian rule in 1804 until the final abolition of enslavement in the Cape under the British in 1838. The colony expanded and farms were established which meant the farmers needed labour which in turn meant that Muslims needed places of worship where they had settled. Various *masjid* disputes led to a number of new *masjids* being established. Unique Cape Islamic cultural - religious traditions, with their syncretic mysticism that bind the community are also discussed.

Chapter 2 deals with early building sources, influences and features brought to the Cape by the various regimes which were adapted by the Malay and Indonesian Muslim artisans as they arrived as skilled masons, carpenters, plasterers ironmongers and plumbers. Their skills were first applied in building Dutch houses and churches, and later building for the British. These learned architectural features were then transferred to their communal religious buildings.

Certain religious anomalies have emerged during the period of research, in particular the fact that *qibla* orientation, (the indentation in the east wall pointing to the direction of Mecca), has been corrected only very recently. The background of each *masjid* is noted where possible before

the actual *masjid* documentation. *Kramats*, mausoleums for respected religious men known as *'walis'* are also documented as they are important Cape ancillary religious architecture.

When Britain required a workforce for the sugar plantations in many of her colonies, including Natal, South Africa, indentured labour from India, between the years 1860 and 1911 solved the problem. This labour force was purely of Indian origin of which ten per cent were Muslim. They were followed by Gujarati traders, (referred to as 'Passenger Indians', as they had paid their own fares), who foresaw economic opportunities. These traders, were mostly Muslim, although not exclusively, and their memories of Indian *masjids* were still fresh in their minds, despite them being many thousands of miles away. They had access to ready money, and *masjids* that were built bear striking resemblances to each other in all the countries to which indentured labour was sent, and all show strong Indo-Islamic characteristics.

Anti-Indian feelings developed in Natal, which in reality resulted from settlers feeing threatened, when they were out-numbered by Indians. This led to the Wragg Commission of 1885 - 1887, which reached the conclusion that Indians should only come to Natal as labourers and not as entrepreneurs.

Concurrent with Natal indentured labour and the success and the evolution of trade by the Sub-continent merchants, *masjids* developed in Mauritius, which was en route to South Africa. It has been dealt with in a short small monograph by Moomtaz Emrith (1967). He describes disputes relating to *masjids*, and the establishing of other *masjids*, very much like their counterparts in the Cape; however, he provides little information about their actual religious structures. It is only in photographs that one sees very similar architectural features to the *masjids* in the Cape, both displaying comparable Indo -Islamic *masjid* characteristics.

Chapters 3 documents *kramats***,** while **chapters 4, 5, 6 and 7,** document individual Cape *masjids*. All are presented in chronological order, for an easier understanding of their developments. Each *masjid* is chronicled with its socio-historical background and, photographs of external and internal features, which has allowed empirical influences to be identified and noted.

Chapter 4, the earliest period of recognised *masjids*, (years 1794 to 1891), discusses *masjids* called '*langars'*, which are rooms in houses dedicated as Muslim places of worship, and houses converted into *masjids*. It also shows that in the 1850s dedicated *masjids* were built, and how these *masjids* almost replicate Dutch churches as already stated.

Chapter 5 (years 1892 to 1960), demonstrates that Islam had been established, both in Cape Town and further afield, indicated by the increase in the number of *masjids* in out-lying areas away from central Cape Town.

Chapter 6 (years 1961 to 1992), deals with the lessening of *masjid* building in the 1960s, due to the effect of the Group Areas Act of 1966, which forced Muslims out of their established areas to move to unknown and unfamiliar new areas. It was only from the early 1970s that new *masjids* were built in these areas.

Chapter 7 addresses the most recent, fourth phase of *masjid* development, the period after the break-up of Apartheid, from 1994, which illustrates significant changes to *masjid* construction.

Conclusion makes the assertion that the construction of *masjids* reflects Islamic architecture in the social, historic, religious and economical context in which Muslims were marginalised in the Cape.

Chapter 1: Historical Background of the Cape

Cape Town (and the subsequent emergence of South Africa) owes its genesis, in the seventeenth century, to the need for a halfway station for the Dutch East India Company's ships plying the spice trade between Holland and the various trading ports of the Indian Ocean, along the coasts of India and the islands of Indonesian archipelago and the coasts of east and west Africa. Cape *masjid* architecture has a complex history linked to the development of the enforced migration of people from the Indian Ocean trade networks to South Africa. It was almost two hundred years after the arrival of Muslims in the Cape in 1658 that an authorised masjid was built in 1854. This did not mean that Islam was not practised; only that buildings that served Islamic worship were not obviously apparent.

1.1 The establishment of a Colony

The spices of the East, pepper, cinnamon, cassia, cardamom, ginger and turmeric, were well known in antiquity and this is what the Europeans sought. A sea route round Africa was only achieved from the fifteenth century onwards. Prince Henry of Portugal (1394 – 1460) had begun Portuguese navigation and established a naval arsenal and an observatory for the study of navigation, earning him the title of 'Henry the Navigator'.[1] The great sea voyages of Portuguese exploration to secure an eastern sea route succeeded when Diogo Cão set out from Portugal in 1482 and who found the mouth of the Congo River and subsequently sailed further in 1483 as far as Cabo do Lobo (Cape Seal). The coast of present day Namibia was reached in 1486. It was under Henry's great nephew King John II (1481 – 1495) that Bartolomeu Dias rounded the Cape of Africa in 1488,[2]

1 Geen, M.S., (1959) *The Making of South Africa*, p.1.
2 Ibid, p.3

aided by The Principles of Navigation written by the Arab cartographer Ahmed ibn Majid,[3] which emboldened Western Europeans in the sixteenth century to follow this sea route.[4]

Dutch, English and French ships followed this interest. A Dutch ship, the *'Haarlem'*, was wrecked in Table Bay at the Cape on the 25th March 1647 on its way back from the East to Europe.[5] Some sixty of the crew remained behind to salvage the valuable cargo that had been on board. In 1648, twelve Dutch ships bound for Europe took the sixty healthy men and the cargo they had salvaged, plus stocks of food, back to Holland. Leendert Janssens and Nicolaas Proot,[6] two of the sixty shipwrecked men, wrote reports telling of the peaceful inhabitants at the Cape, and the possibilities of profiting from supplying food to passing ships plying the Indian Ocean and the Eastern spice trade. The survival of the crew convinced the Dutch authorities to co-ordinate its Eastern interests with the trading arm of the Dutch government. The Dutch had already founded a chartered company in 1602, Vereenighde Oostindische Companie,[7] (VOC), translated into English as the United East India Company which was the world's first international company. By 1619, it was referred to as the Dutch East India Company,[8] which was a chartered company to gain profits from the rich spice trade of Asia and which was granted quasi-governmental powers allowing monopolies on establishing colonies, imprisoning and executing those who opposed the Dutch authorities, negotiating treaties and coining money. The headquarters was set up on the island of Java, the most populous island of the Indonesian archipelago, with Batavia, (present Jakarta),[9] becoming the seat of the Dutch Governor–General and Council for India. From here, Dutch trade and government of Asia was regulated, subject to the control of the supreme authority in Amsterdam, namely the executive committee of directors, consisting of seventeen men (Dutch–Heeren XVII) known as the

3 Muir, John,(1975) *Know your Cape,* p.17
4 Griffiths, Leuen Ll, (1995) *The African Inheritance,* pp 11 -25.
5 Geen, M.S., (1959) *The Making of South Africa,* p.9.
6 Laidler, P.W., (1952) *A Tavern of the Ocean,* p.10.
7 Known as the VOC
8 Also known as the D.E.I.C., by which letters it will be referred to in this thesis.
9 Batavia was the centre of a vast trading emporium in Indonesia, where present day Jakarta stands. The name 'Batavia' referred to the people who inhabited Holland in Roman times, Watson, Wendy, (2007) *Brick by Brick*, p.10.

Chamber of Assembly, which agreed to establish a well-controlled commercial station on the southern tip of Africa and which would be subordinate to their authority.

On 6th April 1652, Jan van Riebeck, a much-travelled ship's surgeon, landed at the Cape with three small ships, the *Drommedaris,* the *Reiger* and the *Goede Hoop*, and seventy men, to set about the daunting task of establishing a refuelling station. Van Riebeck's instructions were to build a small fort, plant a garden for fresh vegetables and fruit, secure a supply of fresh water, remain at peace with the local inhabitants, and obtain cattle from them by barter.[10] As scurvy was prevalent, the Cape would also serve as a recovery place for scurvy ridden sailors, and a hospital was built.[11]

As far as the Company was concerned the settlement at the Cape existed solely for the benefit and convenience of the Company's trade, with the main aim of obtaining the highest possible profits for its shareholders.[12] Immelman (1995) noted that 'From early on the D.E.I.C. looked rather jealously on alien traders at Cape Town'.[13] The D.E.I.C. may have reasonably held the view, endorsed by Elphick and Shell (1979), that other Europeans who wished to make regular use of the Cape Colony, 'should build their own colony elsewhere along the coast'.[14] The monopolistic policy held about the Cape was duplicated by the Dutch in their Eastern colonies, such as Malacca, Colombo and the Malabar and Coromandel coasts of India.

The Cape settlement started out in a basic way, following instructions from the 'Seventeen' directors of the D.E.I.C., the trading company. A fort was built and very soon had ramparts and a wooden house to accommodate seventy to eighty men. On the 12th May, just over a month after

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10 Worden Nigel, van Heyningen, Elizabeth, Bickford-Smith, Vivian, (eds.), (2004) *Cape Town The Making of a City, pp* 17 – 18.

11 L/P&J/3 correspondence with India 1795 – 1947 in Asian and African Studies, part of the Indian Office Collections of the British Library. Cargo lists of ships between India and the sugar Colonies of the British Empire. Later the British used the Cape for the same purpose when shipping indentured labour to its various sugar growing colonies.

12 Immelman, R.F.M.,(1955)*Men of Good Hope,* Cape Town, The Cape Town Chamber of Commerce, p.3.

13 Van Riebeck's (Tagschrifte) Journal, Vol.1 1651 to 1655 p. 224.

14 Elphick, Richard, "The Khoisan to c. 1770", in Elphick, Richard, and Giliomee, Hermann, (eds.), (1979) *The Shaping of South African Society, 1652-1820*, p.19.

landing, a religious service was held.[15] Almost from the outset van Riebeck was unable to accomplish the policy of his masters. Storms washed away the gardens; baboons and other wild animals were a constant danger; wheel barrows and other equipment wore out very quickly and copper wire used to repair them was stolen by his men to trade with the indigenous peoples.[16] It quickly became apparent that employing Company servants to produce food for passing ships was neither cost effective nor efficient. Five years after the founding of the settlement in 1657, in the hope of making the Cape self-sufficient and independent, van Riebeck gave twelve men plots of land outside the Company's boundaries.

Their contracts with the D.E.I.C. were terminated, to allow them to farm their own portions of land. The new farmers proved to be the first real colonists in South Africa, and later became known as 'free burghers'. The farms of the 'free burghers' were not taxed provided they offered their products to the Company at the lowest possible fixed prices, and only after this could they then sell to one another or to passing ships. These stipulations discouraged profitable trading amongst the settlers, so it was not surprising that illegal trading and connivance among the Company's officials was prevalent.

1.2 The Advent of Enslaved Labour

Van Riebeck very quickly realised that there was much heavy work to be done in the settlement. To solve this problem, he asked the Dutch authorities to allow the import of enslaved additional labour, pointing out that enslaved labour would not be a financial burden on the company. The 'burghers' required labour to farm their allocated plots and lacked farming skills. In

[15] Molsabergen, E.C. Godée, (1968) *Jan van Riebeck en sy Tyd,* p.55

[16] There were two groups of indigenous people: the Khoi-Khoi were homogenous pastoralists, inhabiting the interior beyond the port, who kept cattle which provided the Dutch with meat. The San, or Bushmen, were hunter-gatherers.

fact, van Riebeck himself described the men who had accompanied him, '…as raw as the whole world had ever seen'.[17]

In the Dutch colony of Batavia, enslavement was established in the year 1640,[18] and van Riebeck was well versed with van Dieman's Statutes concerning laws and relating to and treatment of enslaved people, and the restricting of the practice of Islam.[19] In April 1658, after on-going pressure, the Company in Holland finally agreed that the small number of enslaved labourers who had accompanied van Riebeck was not enough to serve the Colony's growing needs.[20] Shortly after this concession, two shiploads of one hundred and seventy enslaved labourers landed at Table Bay in 1654.[21] They consisted mainly of Africans from West Angola, with a small number from Madagascar and still fewer from Mozambique. These men did not prove to be sufficient for the labour requirements needed for setting up a refreshment station.

By using enslaved labour, the Cape was only copying the established pattern already in Dutch Batavia[22] and surrounding colonies[23] as well as the Americas. As the D.E.I.C's headquarters were in Batavia and the Malaysian archipelago was nearby, it was from these areas that enslaved labour was mainly transported to the Cape. Enslaved people soon proved to be the back bone of the Cape labour force, lasting throughout the Dutch presence in the Cape and until, under British rule, enslavement of people was finally abolished within the colony in 1838. The demand for labour creating a constant and predictable market for enslaved people and thereby allowed enslavement to be established in the early Cape.

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17 Hamilton, Carolyn, Mbenga, Bernard, Ross, Robert, (eds.), (2009) *The Cambridge History of South Africa,* Vol.I, p.115.

18 Bőeseken, A.J., (1977) *Slaves and Free Blacks at the Cape 1658 -1700*, p.2

19 Ibid, p.2.

20 Mayson, John Scholfield, (1861) *The Malays of Cape Town,* p.11 '…a few Malays of Batavia were brought by the Dutch into their Residency…'

21 Armstrong, James C., The Slaves, 1652 – 1795, in Elphick, Richard & Giliomee, Hermann,(eds.),(1979) *The Shaping of South African Society 1652 – 1820*, p 77.

22 Enslaved labour in North America is recorded to have started as early as 1619, when the first African enslaved arrived in Jamestown, Virginia, from the west coast of Africa.

23 Vink, Markus, (2007) 'A work of compassion?: Dutch slavery and slave trade in the Indian Ocean in the Seventeenth Century', in Worden, Nigel (ed.), (2007) *Contingent Lives – Social identity and Material Culture in the VOC World*, Cape Town, pp 463 – 499

Up to 1679, the Company's enslaved labour far exceeded that of the burghers; thereafter the burghers' totals rose rapidly with the establishment of a second settlement in Stellenbosch, even surpassing those of the Company's employ in 1692.[24] As a consequence, ownership of enslaved labour was widespread, as R.L. Watson(1990) in *The Slave Question* noted, 'By 1795 there were 16,839 enslaved people in the colony, around 16,200 of them privately owned; the remaining 600 were owned initially by the Company and later, under British control in 1806, by the British government'.[25]

The cultural and geographical background from whence enslaved people came was an important factor in relation to the establishment of *masjids*. Enslaved labour figures are variable; Armstrong (1979) gave numbers of people who owned such labour as 681 in 1750, grouped according to the number of enslaved labourers owned with the largest number in the Cape central district.[26] Shell (1997) stated that the percentage of locally born Cape enslaved people rose from about 5% between the years 1661 – 1671, to 75% in the year 1883.[27]

1.2 a) Geography of the Indonesian archipelago

Many of the enslaved people were brought from the Indian Ocean network, principally from what is now known as Indonesia which is a collection of 19 000 islands, made up of the Greater Sunda Islands in the Malay Archipelago. This includes three quarters of Borneo, as well as Sulawesi (formerly known as Celebes), Java and Sumatra, and with people living on 6,000 of them as

[24] Armstrong, James C., The Slaves, 1652 – 1795 in Elphick, Richard and Giliomee, Hermann, (eds.),(1979) *The Shaping of* South *African Society 1652 - 1820,* p.86.
[25] Watson, R.L., (1990) *The Slave Question: Liberty and Property in South Africa,* p.10
[26] Armstrong, James C., The Slaves, 1652 – 1795, in Elphick, Richard, and Giliomee, Hermann, (1979) *The Shaping of South African Society, 1652 – 1820* ,p.97.
[27] Shell, Robert C-H., (1997) *Children of Bondage,* p.47.

autonomous kingdoms.[28] Many of these people were Muslim as the result of trade with India from the 13th century and the Moghuls from the 16th century.[29]

1.2 b) Indonesian Enslaved Labourers

Muslim traders first brought Islam to the islands of Indonesia in the 1400s. Java is the most populated island, while Sulawesi and Sumatra still have active volcanoes. The Lesser Sunda Islands consists of two strings of islands, extending between Bali in the west and Timor in the east. The Moluccas with Ambon as its capital, were formerly called the Spice Islands and were long famous for growing nutmeg, mace and cloves, resulting in the islands becoming the crossroads of commerce from as far west as Arabia and as far east as China.

Malacca, a port kingdom on the south-western coast of the Malay Peninsula, controlled trade through the Strait of Malacca, between Malaya and Sumatra. Malacca became a trading centre, hence a mixture of many migrant communities and 'By 1500 Islam was established around the coasts of the Malay Peninsula and northern coasts of Sumatra and Java and was pressing into the Moluccas and the Southern Philippines.'[30] Before the coming of Islam there was constant rivalry between Hindu and Buddhist kingdoms, one of which was Majapahit, a Hindu kingdom founded in 1293 which in the 1300s claimed most of the islands, but fell in the early 1500s. Mataram formerly also a Hindu kingdom, was re-established as a Muslim kingdom in central and eastern Java, however records are not clear exactly when.

Enslaved labour that came to the Cape was from islands such as Tidore, Ternate and the Moluccas, which is a group of islands in the Moluccan Sea, as well as from communities of Coastal Borneo, from Java and a few Chinese. This is supported by Robert Shell (1974) who stated, 'that the place of origin of the enslaved people in the Cape was the East: and ...the word 'Indonesian' is the

[28] In 2005, it was said to have an estimated 90% of the population identified themselves as Muslims.
[29] Vickers, Adrian ,(2005) *A History of Modern Indonesia*,p.1
[30] Maceachern, Sally (ed.), (2009) *The New Cultural Atlas of the Islamic World*, pp 34-35.

most accurate term. Although enslaved people also came from India, Ceylon, and Macao and later Arabia, it can safely be said that Islam was introduced by these Indonesian groups'.[31] This refers to the second tranche of enslaved people after the first tranche taken in by van Riebeck who had come from the west coast of Africa in 1654, as already stated.[32]

1.2 c) Mardyckers[33]

When van Riebeck was pleading for more enslaved people, he emphasised the saving that the introduction of Mardyckers (free men who were not indigenous to the Indonesian archipelago but came from other parts of Asia) would make as they would be able to perform as a labour force for the newly established settlement, while also being able to defend the settlement against the indigenous peoples who were known to be raiding and pilfering the colony. They had been employed previously in a similar way, first by the Portuguese and then the Dutch in Amboyna[34] [35], an island in the southern Moluccan islands of the Indonesian archipelago. The Dutch name implies freedom,[36] as these men were not enslaved but free men and were known to be Muslims. The Dutch brought Mardyckers to the Cape at almost the same time that enslaved people arrived, in 1658.

1.2 d) Indian Enslaved People

As the Indian Ocean littoral was the trading domain of the D.E.I.C., Indian enslaved labourers were obtained from the coasts of Coromandel on the west coast of India and the large and populous area of Malabar, which included Bengal on the eastern coast where there was trade in enslaved

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31 Shell, Robert C-H," The Establishment and Spread of Islam at the Cape from the beginning of Company rule to 1838". BA Honours Thesis, University of Cape Town, 1974, pp. 1-4.

32 Armstrong, James C., The Slaves, 1652 – 1795, in Elphick, Richard and Giliomee, Hermann,(eds.),(1979) in *The Shaping of South African Society 1652 – 1820,* p.83.

33 Böeseken, AJ, (1977) *Slaves and Free Blacks at the Cape 1658 -1700,* p.63. From the Indonesian/Malay word 'merdèka' meaning free, indicates that these were free men who were not indigenous, but came from other parts of Asia.

34 Davids, Achmat, (1980) *The Mosques of Bo-Kaap*. pp 35, 36.

35 Armstrong, James, C., The Slaves, 1652 – 1795, in Elphick, Richard and Giliomee, Hermann, (eds.), (1979) in *The Shaping of South African Society, 1652 – 1820,* p.77.

36 Tayob, Abdulkader, (1995) *Islamic Resurgence in South Africa: The Muslim Youth Movement*, p.40

labour. Both Bradlow and Cairns (1978)[37] and Davids (1980)[38] attested that about 50% of the enslaved labourers brought to the Cape came from India, who were highly appreciated for their abilities as craftsmen, but what was not taken into account was that they brought the religion of Islam with them.

Within a decade of its foundation the colony's boundaries were extended beyond the immediate vicinity of the settlement, and enslaved people were put to work on the new farming developments in wheat and wine. However, Company enslaved labour was used on Company projects such as public works and the building of the 'Castle' and the harbour. From the outset the colonial economy could not function without the use of enslaved labour and therefore the use of enslaved labour was widespread. A steady growth of enslaved people was linked to the agricultural expansion to the south west of the original settlement where many enslaved people lived. After 1710, the number of enslaved people matched the burgher population and during the prosperous years of the 1720s and 1730s the number of enslaved people briefly surged ahead.[39]

Enslaved deeds of sale have been preserved in the Deeds Office in Cape Town. Present day identification of enslaved people by their names is difficult because of the abandonment of original names, substitution with changed names, changes in spelling and the disappearance of some of the places of origin. Early Dutch records referred to '*Javaanen'* or *'Bataviaanse'*, thereby giving an indication of their origin. Enslaved people were also given names by the commanders of ships that brought them, and these names were often associated with ports where they may have been picked up, such as for example, Maria from Bengal or Anthony from Angola.[40]

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37 Bradlow, Frank R., and Cairns, Margaret, (1978) *Early Cape Muslims,* pp 81 - 82

38 Davids, Achmat, (1980) *The Mosques of Bo-Kaap*, p.31

39 Armstrong, James C.," The Slaves 1652 – 1795", in Elphick, Richard, and Giliomee, Hermann,(eds.),(1979), *The Shaping of South African Society,* pp 92-95.

40 Shell, Robert C-H, *Children of Bondage*,' (1997) The Dutch East India Company were meticulous in the naming of their employees, and the enslaved in their archival documents,' p 230, and naming patterns, pp 246 -246.

When the Dutch were forced to give up control of the Cape the use of enslaved people continued and the enslaved position was expressed by Watson (2012), 'By 1795 there were 16 839 enslaved in the colony, around 16 200 of them privately owned; the remaining 600 were owned initially by the Company and later, under British control in 1806, by the British government'.[41]

In 1807 the British Government banned oceanic slaving but enslavement continued until 1834 when all enslaved people in the British Empire were liberated. However, at the Cape the use of enslaved people continued as part of the transition from enslavement for the next four years, when the enslaved labourers were obliged to serve a compulsory 'apprenticeship' until December 1838, which of course was a bitter disappointment for enslaved people who thought they would be freed immediately. Some former enslaved people kept their previous occupations and became independent labourers, even hiring labour of their own. Settler families who had relied for their income on the hiring out of enslaved people became impoverished. Many Muslim enslaved labourers discarded their names and substituted Islamic names. Very few enslaved people were literate; hence there is scarcely any documentation generated by these people. Recently Robert Shell has discovered a few letters by these people.[42]

Historically, the terms 'Malay' and 'Mohammedan' were used synonymously when referring to enslaved people. Even the enslaved people that had not come from these areas were still called 'Cape Malays' and this misnomer was maintained well into the twentieth century. This has disseminated an incorrect assumption that most enslaved people came from the Malay Peninsula. Bradlow (1978) wrote that the younger Muslims no longer wanted to be called 'Malays' but would rather be known as Early Cape Muslims.[43] Dr Ulrich Kratz, Emeritus Leader of Malay Studies at SOAS, further highlighted that the term 'Malay' was a misnomer when referring to Cape Muslims as

41 Watson, R.L., (1990), *The Slave Question*, *Liberty and property in South Africa,* p.10.
42 Personal conversation with Robert Shell, Cape Town, 11/07/2009
43 Bradlow, F, and Cairns, Margaret, (1978) *Early Cape Muslims,* p.5.

enslaved people had originated from so many diverse places that the term did not relate to their original situations but only referred to the common language spoken, a common lingua franca, probably Melayu.[44] Along with Melayu, what they really had in common was their religion, Islam, as part of an emergent shared collective identity.

1.2 e) "Free Blacks"

This is a difficult and decidedly unpopular term. 'Vrye Swartzen' – literally "Free Blacks", only applied to people living in Cape Town.[45] The only common characteristic that distinguished them from the enslaved labourers was that they were mainly liberated enslaved people, not of European descent, and listed separately in the population records. They held something of the same kind lower economic and social status as the free Mardyckers of the D.E.I.C. in Batavia.[46] Mardyckers have been documented on p.8 of this chapter. "Free Blacks" lived amongst the burghers as there was no enforced segregation in early Cape Town so people could live where they pleased,[47] but they were ignored by the Dutch Reformed clergy, and therefore identified with the Muslims playing a part in the consolidation of Islam.[48] They worked as painters, cobblers, carpenters and in the fishing community fitting between privileged white burghers, the poorer white burghers and the powerless enslaved labour. As they owned property, rented out rooms and ran lodging houses and shop 'houses',[49] thereby posing a threat to poorer colonists.[50] They shared the same language and background as the enslaved people and were able to own enslaved people, who were then classed

44 Personal interview with Emeritus Professor Ulrich Kratz, Professional Research Associate, SOAS, London, 19/05/2009.
45 Böeseken A.J. *Slaves and Free Blacks at the Cape 1658 – 1700* (1977) still remains the definite book on this subject.
46 Worden, Nigel, "VOC Cape Town as an Indian Ocean Port", in Ray, Himanshu Prabha and Alpers, Edward A., (2007) in *Cross currents and community networks The History of the Indian Ocean World,* p.144.
47 Worden, Nigel, "VOC Cape Town as an Indian Ocean Port", in Ray, Himanshu Prabha and Alpers, Edward A., (2007) *Cross currents and community networks The History of the Indian Ocean World,* pp 149 – 150.
48 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.43.
49 As there were no shops at that time in Cape Town, goods were sold from people's homes and goods were stored in their attics, called 'dak kamers' - (Afrikaans) - Roof rooms
50 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* pp 42 – 43.

as 'Mahometant',[51] who they could then liberate. Manumission of Muslim slaves by their Muslim masters was an act of piety, neither obligatory nor expected.

1.2 f) Enslaved people taken to Cape Town after oceanic slaving had been banned.

Despite the British ban on oceanic slaving in 1807, many ships still carrying enslaved people were diverted to the nearest port, often Cape Town. These captured men also called "Prize Negros", another derogatory term, who were then incorporated into the enslaved community and were treated as such.

1.3 Adjuncts to South African Enslaved Labour

The common use of the word 'Malays' encompassed all enslaved people regardless of their origin; even well into the twentieth century it inferred Muslims. The names of enslaved people, for example Achmat of Bengal, were not clear, as it did not necessarily indicate his place of origin. Although the Company's enslaved people were housed in the Slave Lodge, in most houses in the Cape, there was not separate accommodation for their enslaved labour as people and race in the Cape were blurred and not clearly defined. Since the regions from whence enslaved people had come had majority Muslim populations, it can safely be assumed that most of the enslaved were Muslim by faith. Enslaved people, who did not arrive as Muslims, found that they were excluded by local Dutch Reformed Clergy, and therefore tended towards Islam. The ready supply of labour of Indonesian and Indian enslaved people, continued throughout the Dutch presence in the Cape, up until enslavement finally ended under the British in the Cape in 1838. It touched all aspects of life at the Cape, with enslaved people carrying out tasks ranging from manual labour to those that required skilled artisans, and also doing domestic chores within Dutch households. Enslaved people

[51] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.96

in the settlement of Cape Town had less punitive treatment than those in the rural areas who 'led hard, monotonous, circumscribed lives and suffered the worst abuse.'[52] Harsh treatment by owners, such as whipping and withholding of food, is documented in various cases brought to the Cape courts.[53]

In 1717 when there were about 2 000 enslaved people in the colony, a very important decree was put forth by the Company directors in Amsterdam, asking the Cape Council of Policy (the local administrative body in the Cape) whether, on economic grounds, enslavement should be continued. Only one council member voted against, and enslavement continued until 1838. Dependency on enslaved labour encouraged a mentality amongst white settlers that certain work and occupations were 'beneath' them'. Marten Douwes Teenstra who was at the Cape for four months during 1825, noted, 'the lamentable lack of industry, economy and discretion among Cape farmers', although at the same time they were kind, generous and hospitable to visitors.[54] Ownership of enslaved labour conferred status and prosperity which made settlers grow increasingly lazy, self-satisfied and content to direct others rather than work themselves, which led to institutional racism and prejudice.

Traveller's impressions, for example Lady Duff Gordon who gave an account of the few indigenous people she encountered,[55] and letters from Lady Ann Barnard,[56] wife of the Colonial Secretary at the Cape written between 1797-1801, covering the period of the first British occupation of the Cape, gave particulars and domestic details of balls and outings, and shrewd observations about the enslaved people which male writers of the time ignored. What really amazed visitors was the appearance of both the indigenous people and enslaved people, and their lack of Christianity.[57] European visitors saw Cape Town not as part of Africa, but only as a halfway stopover between

52 Loos, Jackie, (2004) *Echoes of Slavery,* p.11.
53 Shell, Robert C-H, (1997) *Children of Bondage*, pp 191 – 193.
54 Loos, Jackie, (2004) *Echoes of Slavery,* p.31.
55 Duff Gordon, Lady (rep.1925), *Letters from the Cape (1861 - 1862),* p.34
56 Lenta, Margaret and le Cordeur, Basil, (1998) *The Cape Diaries of Lady Anne Barnard 1799 – 1800,* Vol.1.
57 Shell, Robert C-H, (1997) *Children of Bondage,* pp 330 - 370

Europe and the East. The lack of understanding of the language spoken by enslaved people and their unfamiliar mode of dress both greatly contributed to misunderstanding and the growth of prejudice. Muslim clerics greatly aided Muslim education as they deeply sympathised with their enslaved brethren and opened schools where children could mix together socially, religiously and educationally. Aided by the education in madrasas, the transference of Islam was at grass roots, ensuring the survival of Islam in the Cape by having a religious identity and a place of stable and self-assured comfort and therefore uniqueness, laid by the foundations of Islam for children of mixed origins and insecure status.

1.4 The founding of Islam at the Cape

Early Islam at the Cape is best expressed in words of Dr Cassiem Dharsey, a recognised leading authority on Cape Muslim affairs who observed that; "Islam is a communal way of life, but for 150 years the Dutch at the Cape denied adherents of the Muslim Faith the basic freedom of religion and worship. They were shorn of the basic right to propagate the tenets of Islam, on pain of death."[58] As a consequence, from the outset of the establishment of the Colony, the only public form of religion allowed to be practiced in the Cape was Dutch-Reformed Calvinism. This resulted in Islam and other Christian denominations being practised clandestinely. The Statutes of India promulgated by Antonio van Diemen, the Dutch Governor-General of India from 1636-1645, was a set of laws aimed particularly at 'Mohammedans or Moors', prescribing their religious practices and those of the Mardyckers.[59] It applied at the Cape with the advent of Muslim enslaved people from 1658 onwards, but did not prevent Muslims from gathering for prayer.

When Muslims arrived as enslaved people they sought out communal places of prayer. Firstly, they simply gathered together in an open blue–grey slate stone quarry, above the houses

[58] Personal communication to this author from Dr Cassiem Dharsey, Cape Town, 14/01/2009.

[59] van der Kraan, Alfons,(2004) Änthony van Diemen: From Bankrupt to Governor – General 1593 – 1636. The Great Circle, in the *Journal of the Australian Association of Maritime History,* Vol.26, No:2, 2004, pp 3 – 23.

and canteens of the settlement, in an area known then, and now, as Bo-Kaap.[60] The date in which the quarry was established has not be obtained, however the quarry still remains bearing testament to its existence. They also gathered in *'langars'*,[61] which were adapted rooms within houses which became accepted as *masjids*, although in reality they were only *khanqahs*.[62] A *khanqah* was usually a spiritual centre for Sufi travellers, however at the Cape it was simply a gathering place of Muslims coming together for prayers.

The Dutch in Batavia also used the Cape as a place to exile political dissidents, which from 1681 onwards became the official place of confinement for Eastern nonconformists, such as Sheikh Yusuf and Said Aloewie,[63] who opposed Dutch jurisdiction in the Indonesian archipelago. Official documents in the Cape Archives give the names of people banished to the Cape from Java and Ceylon from 1701, and Boxer (1965) has stated that; 'According to archival records, in 1725, 1737 and 1749, groups of political exiles of high standing were brought to the Cape'.[64] Although exiles were not always permanent residents at the Cape, many left their mark.

One of the most important of these exiles was Sheikh Yusuf, exiled to the Cape in 1694 until his death there in 1699.[65] Sheikh Yusuf was considered to be one of the founding fathers of Islam in South Africa.[66] It is said that he inspired the spread of Islam at the Cape, albeit not in a deliberate overt way. He was a mystic, scholar, warrior and a man of noble birth and unusual piety, and was deeply involved with Khalwatiyyah, a Sufi order denoting mystical practices in seclusion, which

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60 Bo-Kaap is on the lower southern slopes of Signal Hill above the settlement of the colony, and was the first residential area of freed enslaved people becoming a predominately Muslim area which it is still.

61 Bradlow, F. and Cairns, Margaret (1978) *Early Cape Muslims*, I.D. du Plessis told Dr Bradlow in conversation that in his Malay-English dictionary "langar" was a place of worship (other than a mosque). p.24.

62 *Masjid* – is a mosque without a Friday sermon, although many Cape *masjids* ignored this, they went ahead with the required Friday sermon in each.

63 Tayob, Abdulkader, (1995) *Islamic Resurgence: The Muslim Youth Movement,* p.40. Said Aloewie could have belonged to the exclusive 'Alawiyya Sufi order restricted to those of the sayyid Hadhrami origin in Yemen, though there is no proof of this in the Cape.

64 Boxer, C.R., (1965) *The Dutch Seaborne Empire, 1600 – 1800.* pp138 -140

65 Davids, Achmat, (1980) *The Mosques of Bo-Kaap*, pp 37 -40.

66 It is said that Sheikh Yusuf arrived with his own enslaved servants.

originated in the Arabian Peninsula.[67] He, in all probability, was initiated into the order while studying in Mecca. Azyumardi Azra (2004) in *'The Origins of Islamic Reformation in Southeast Asia',*[68] devoted a whole chapter to Sheikh Yusuf before his exile to South Africa, 'Seventeenth Century Malay Indonesian Networks III Muhammad Yusuf al-Maqassari'. Sheikh Yusuf spent much time, estimated as between twenty and twenty-eight years, studying in the Malay Archipelago, India, Istanbul and the Arabian Peninsula with the result that many in the Muslim World and especially in the Malay Archipelago knew him, or of him, and subsequently became disciples of his religious teachings.

On his return to Indonesia, he encountered the Dutch on many occasions through the Sultan Ageng at whose court he established himself as a teacher and spiritual guide. Sultan Ageng opposed the Dutch but the Dutch had blocked the trade routes of Bantam ultimately forcing the Sultan to seek peace. To counteract the blockade, he had aided other European nations who were active in trade in the region. When other Sultans refused to take an anti-Dutch stand, Sultan Ageng took the dissenters captive. This caused discord within the Sultan's own family. However, Sheikh Yusuf supported Sultan Ageng against the Dutch.[69] Thus when the Sultan died, Sheikh Yusuf continued to encourage resistance to the Dutch, taking refuge on the island of Bantam with 'about 4 000 followers, of whom about 1 000 were able bodied men'.[70] It is not surprising therefore that Sheikh Yusuf was exiled by the Dutch first to Batavia in 1686, and then to Sri Lanka, where he spent many years. He was finally thought to be too much of a threat to the Dutch and they exiled him very much further afield, to the Cape in 1694. K.M. Jeffreys (1934) noted that the Dutch wanted to isolate him on his arrival, so he and his retinue of forty-nine persons were exiled twenty-five kilometres out of Cape Town.[71] A large number of Cape Muslims presently claim it was at Zandvliet, at the mouth of

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67 Da Costa, Yusuf, and Davids, Achmat, (2005) *Pages from Muslim History,* pp.20 -46.
68 Azra, Azyumardi, (2004) *The Origins of Islamic Reformism in Southeast Asia,* pp 96 -97.
69 Da Costa, Yusuf and Davids, Achmat, (2005) *Pages from Muslim History,* pp 20 -21.
70 Ibid., p.21.
71 Jeffreys, K.M., "The Malay Tombs of the Holy Circle. Tombs of the Signal Hill Ridge" in the *Cape Naturalist,* Volume 1, November 1934, No: 1 pp15 -18.

the Eerste River (the farm belonged to a Dutch Calvinist minister) where Sheikh Yusuf was confined, provided succour and comfort for runaway enslaved people and restored their dignity as human beings. Sheikh Yusuf's reputation grew and the group so formed at Zandvliet, was the first elementary structure of the Cape Muslim community, and as K.M. Jeffreys (1939) again noted, this farm soon proved 'a rallying point for fugitive enslaved people and other Orientals'.[72] Although it is not known when or where, Sheikh Yusuf authored a number of literary works in three languages, Malaysian, Bouganese and Arabic, and da Costa and Davids (2005) have indicated '…..many of these have been preserved in the archives of the Royal Batavian Society and the library of Leiden University in the Netherlands'. [73]

When Sheikh Yusuf died on 23rd May 1699, he was 'supposed' to have been buried at Zandvliet, now known as Macassar, and his tomb has become a place of pilgrimage. Rene Juta (1929) recorded that 'One old Malay told us he remembered the days when all the Malays made the pilgrimage yearly to the grave of Sheikh Yusuf'.[74] Bottles of water from the nearby Eerste River are still left overnight in the shrine, and sometimes carried away great distances, in the belief that the water is imbued with miraculous healing powers. Local officials at that time observed that, as a result of his stay, 'these Mohammedans are multiplying rapidly and increasing in numbers'.[75]

In conversion, Ebrahim Rhoda, who lives in the area of Firgrove, illustrated Islam as being spread not only by birth but by proselytization in Mosterd Bay.[76] Mosterd Bay, now the Strand, was very near where Sheikh Yusuf was interned. Missionary records of both the London Missionary

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72 Jeffreys, K.M., "The Malay Tombs of the Holy Circle. Tombs of the Signal Hill Ridge" in the *Cape Naturalist,* Volume 1, November 1934, No: 6, pp 195 -199.

73 Da Costa, Yusuf and Davids, Achmat, (2005) *Pages from Cape Muslim History,* p.23.

74 Juta, Rene, (1927*) The Cape Peninsula,* p.138.

75 Du Plessis, I.D., (1953) *The Cape Malays*, p.3.

76 Personal conversation with Ebrahim Rhoda, Firgrove, outside Cape Town, 30/11/2010.

Society and the Wesleyan Mission, substantiate Rhoda's findings that Islam had spread, and also show that missionaries met with little success trying to convert Muslims to Christianity. [77]

Another important figure in the dissemination of Islam was Abdullah ibn Qadi Abdus Salaam 'a prince of Tidore'. Tidore is a tiny island in the Moluccan Sea, just south of the island of Ternate. Ternate was an intensely Islamised sultanate, established in 1267 that finally became a Dutch vassal state in 1863. Exiled to the Cape in 1767, Abdullah Kadi Abdusalaam became known as Tuan Guru (a Malay-Hindu combination of 'Lord' and 'Teacher').[78] While in prison on Robben Island he completed an illuminated philosophical work dealing with Islamic law, in which he proposed 'a system of social relations in which the enslaved labour and their free owners could coexist harmoniously.' [79] The philosophy discussed whether it was possible for an enslaved man to be an imam, and further provided a basic reference text on religious matters.[80] It was written in Malay, with Arabic characters, and then translated into Afrikaans, the language that evolved in the Cape, with many additions of Malay and other African words. He also penned the *Ummal Barahin* (The Demonstrative Proofs) in Arabic, forming the basis of his teachings which are still the foundation of Sunni Islamic practice in South Africa. Tuan Guru also wrote several copies of the Qur'an from memory. One of the original copies was in the possession of Sheikh Qasin Abduraof of Lansdowne in Cape Town, in 1980.[81] These are not in the public domain, and this author's knowledge of them is only from oral tradition acquired from numerous members of the Muslim community, and has not been able to locate where these manuscripts are kept, however they are still referred to by the pious and the devout within the Muslim community. Islam provided a sense of collective identity for the enslaved communities at the Cape which must have strongly been missing from the enslaved environment. Da Costa has suggested that Islam could have had its origins with Sufi *tariqas,* (Muslim saints) such

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77 Rhoda, Ebrahim, (2007) "The Islamic Da'wah from the Auwal Masjid in the Bo-Kaap to Mosterd Bay (Strand), 1792-1838", National Library of South Africa, *Quarterly Bulletin,* No: 61, (2) June 2007, pp 45 – 56.

78 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.18.

79 Da Costa, Yusuf and Davids, Achmat, (2005) *Pages from Cape Muslim History,* pp 48-49.

80 Ibid., p.49.

81 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* Footnote No 55, p.45.

as that of Tuan Guru.[82] *Tariqa* is the Muslim path and a system of rites for spiritual learning which laid down communal life in various religious orders, and as Sheikh Yusuf had spent many years surrounded by Sufis gives credence to this assumption. Tuan Guru's resistance to the Dutch in the Malay Archipelago, his religious writings, his piety and his hardships before his arrival at the Cape may have evoked empathy with the enslaved communities, many of whom were already Muslim and who identified with all these hardships, giving them comfort and solace and courage to follow his example in their determination to perpetuate their religion.

Tuan Guru died in 1806 and in his will, dated 1801, he described himself *'Kadi*', (judge or leader). Descendants of his two heirs, Abd al-Raqik and Abd al-Rauf, still practice the legacy of memorising the Qur'an *(hafiz*), thus preserving the family tradition in Cape Town. Tuan Guru is lauded for making Islam an institution at the Cape by establishing a literary tradition, and for establishing the first madrasa which was the basis of what became the Auwal (first in Arabic) *masjid*.[83] This *masjid*, originally a house, was the first tangible evidence of the Muslim faith, as referred to by William Burchell (1811), as 'Malays also have a house', by which he meant a private dwelling that was converted for that explicit use.[84] The house had belonged to a freed enslaved person, Coridon van Ceylon, in 1794.[85] Further socio-historical background facts and descriptions will be is discussed in detail in Chapter 3, pp 3 – 10.

In 1744 another important exile, Said Aloewie of Mocha, Yemen, was brought to the Cape and sentenced to work on Robben Island for 10 years.[86] According to the Bandieten Rolls, which were lists of 'bandits', he was described as a 'Mohammedan priest'. [87] After serving his sentence he was employed as a policeman, which allowed him to enter the enslaved quarters, bringing about the legend amongst Cape Muslims, and noted by I.D. Du Plessis (1953), that he entered the 'locked and

82 Da Costa, Yusuf, and Davids, Achmat, (2005) *Pages from Muslim History,* pp 19-47.
83 Auwal - Arabic –first.
84 Burchell, William, (1822) *Travels in the Interior of Southern Africa,* Vol.1, p.73.
85 Deeds Office, transfer 6781 - 26.9.1794.
86 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,*p.17
87 Ibid, p.17.

guarded'[88] quarters of the enslaved labourers at night, 'bearing a Koran under his arm'.[89] Many anecdotal traditions attest to the considerable religious influence of Said Aloewie who was supposed to be the first recognised Imam in Cape Town.[90] His reputation leads one to believe that he had the status of a *tariqa,* a Sufi saint, because he was well versed in the practices of the Alawiyyah Sufi order.[91]

Ironically, the Dutch themselves aided the spread of Islam. Amongst the Statutes of Law, were Plakkaten, ordinances issued in the Cape to remedy certain problems that arose, promulgated in 1754 during the governorship of Ryk Tulbagh(1751 – 1771) , one of which was one that prohibited the sale of baptised enslaved people.[92] If an enslaved person converted to Christianity, meant that burghers could not sell fellow Christians, meaning that there was the monetary loss of value of enslaved property which caused owners of enslaved people to encourage their enslaved labour's adoption of Islam. Furthermore, colonists argued that an enslaved Muslim, being a sober person, could be trusted to bring in the abundant grape crops and to transport the bottled wine rather than withholding a portion of the harvest for himself.[93]

1.5 The Extension of the Original Settlement

The Dutch East India Company had hoped to contain the Cape Colony in the small area of Table Bay on the Cape Peninsula. However, the winds and rough seas in Table Bay in the winter months proved hazardous for ships and many were wrecked. In a response to this problem in 1743, Simon van der Stel, then Governor, moved the winter anchorage to Simon's Bay in the False Bay

88 Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.17

89 Du Plessis, I.D., (1953) *The Cape Malays,* pp 32-33; Davids, Achmat(1980) *The Mosques of Bo-Kaap,* p.17

90 Shell, R., C-H., *The Establishment and Spread of Islam at the Cape from the beginning of Company Rule to 1838,* (Honours Thesis), University of Cape Town, 1974, p.20.

91 Da Costa, Yusuf and Davids, Achmat, (2005) *Pages from Muslim History,* p.135.

92 Armstrong, James C., The Slaves, 1652 – 1795, in Elphick, Richard and Giliomee, Hermann, (eds.), *The Shaping of South African Society 1652 – 1820,* p.101

93 Missionary accounts such as the Rev, William Wright's, *Slavery at the Cape of Good Hope*, pp 4- 5 bears out this out.

basin, justifying further exploration into southern parts of the Peninsula.[94] With this development, many Muslims were compelled to follow because of their requisite skills. Moreover, a wagon route opened, connecting Cape Town and Simon's Bay. About the midway point was the Constantia Valley, where wine farms flourished. Wine, wood and fresh produce was transported to the central Cape Town area along this route, and plentiful opportunities opened for skilled Muslim artisans. In Cape Town itself under the autocratic and monopolistic Dutch, the very term "merchant" signified a Company official. The only place where fresh produce was for sale was the open public squares, to which enslaved people carried produce in large baskets at the ends on long poles across their shoulders which became a common sight.[95]

1.6 British Rule at the Cape 1795 – 1803, and from 1806 onwards

By 1795 the French had overrun the Netherlands and the Prince of Orange had fled to England. The British feared the Cape might come under French rule, and that, without the Cape, the British East India Company would find it difficult to reach India. Recognising the deterioration of the once powerful D.E.I.C., an English fleet, under Admiral George Elphinstone and General James Craig sailed into Simon's Bay in July 1795 on the south of the Cape Peninsula, as they knew that it was difficult to take the colony from Table Bay. They suggested that the British take over the Cape as "caretakers" for the Dutch. This was, of course, refused. The British representatives offered that if they were allowed to land peacefully, the Colony would be given back on the restoration of the Prince of Holland. They explained to the Council of Policy that they had not come to take the Cape for the English, but had come to hold the Cape against the French for the Prince of Orange. Elphinstone then set out with various soldiers and sailors on foot from Simon's Bay towards Muizenburg. It was a difficult journey over beaches of quick sand and pebbles, but he knew that

94 Tredgold, Ardene*, (*1995) *Bay between the Mountains,* pp 30 -32.
95 Laidler,P.W.(1952) *A Tavern of the Ocean,* pp116 – 117.

Muizenburg was an important natural defensive position. The British arrived in Muizenberg on the 7th August 1795.[96] Inadequate Dutch defences forced the Dutch to capitulate as resistance became hopeless.

The first British occupation (1795 -1803), is described by Kirsten McKenzie as, '...a time of convulsive disorder at the Cape',[97] which externally was a result to a certain extent, of the Napoleonic Wars being waged in Europe, and internally from Khoi-Khoi uprisings, an indigenous people on the eastern frontier of the colony. Also there was considerable hostility towards the British from resident Dutch settlers, as they 'were required to take an oath of allegiance to King George III and the property of the Dutch Company was handed over to the British authorities'.[98] The British Governor Lord Macartney, who arrived in 1797, ruled the Colony with 'inelastic efficiency'.[99] The British made few changes except for replacing the burgher councils with a central administration headed by Sir James Craig. For Muslim enslaved people it was still a life of drudgery and misery without change to their status.

The British handed the Cape back to the Dutch, in 1803, after the British and the French had signed the Treaty of Amiens in 1802. This time the Cape was ruled by the Dutch government rather than by the commercial operation of the D.E.I.C. During the Batavian rule at the Cape (1803 -1806), in 1804, the *Kamer van Commercie* was founded by Governor De Mist for furthering of commercial interests at the Cape. However, there were political motives behind this. [100] The Dutch feared another attack from the British, and as the number of 'Vrye Swarzten' (Free Blacks) within the colony was sufficiently large, they were hoping to enlist their recruitment to oppose the British. This Batavian rule changed their policy about the practice of religions within the Colony. Governor de

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96 Records of the Cape Colony, (CA) Elphinstone – Dundas 18/8/1795.

97 McKenzie, Kirsten, (1993) *The making of an English Enslaved-owner Samuel Eusebius Hudson at the Cape of Good Hope 1796-1807.* p.33

98 Geen, M.S., (1959) *The Making of South Africa*, p.44.

99 Ibid. p.45.

100 Shell, Robert C-H., Islam in Southern Africa, in Levitzion, Nehemia and Pouwels,Randal, (2000), (eds.) *The History of Islam in Africa,* p.332.

Mist granted freedom of religion in 1804, allowing all religions at the Cape to be freely practised publicly. Soon two 'Javaansche Artilleries' (Javanese Artillery units) were constituted, one under a 'Mohamedaansche Veld-Priester' (Muslim lay- preacher), Frans van Bengalen, and the other under a Frenchman. They were deployed in 1806, in the Battle of Blaauwberg, which resulted in a second British Occupation. Muslims put forward a petition for a recognised *masjid* to be built on a dedicated site which was confirmed by General Baird (who echoed General Jannsen's promise of a *masjid* site) but this did not materialise.

In 1814, the Dutch government formally ceded sovereignty of the Cape to the British, under the terms of the Convention of London. Under formal British rule, commerce at the Cape expanded year by year, and commercial firms and the English East India Company took a virtual monopoly of the eastern trade which included the Cape. The Cape wine industry flourished and the export trade grew. The port of Cape Town developed and in 1860 Prince Alfred tipped the first load of rubble for the construction of the breakwater which was the beginning of Table Bay Docks.[101] Cape Town prospered and by 1886 the population of Cape Town was 60 000 people,[102] which twenty years later allowed James Bryce, later British Ambassador to the United States of America in 1907, who visited the Cape in 1900, to remark, "A nobler site for a city and a naval stronghold than that of the Capital of South Africa can hardly be imagined".[103] This new period of prosperity for the Colony under

British rule led to the expansion of individual local authorities for each settlement with their own involvement in local government. New 'suburbs' had growing numbers of Muslims who built small *masjids*, with distinct Dutch characteristics, a few of which still survive such as the Nizaamia

[101] Immelman,R.F.M.(1955) *Men of Good Hope,* p.250.
[102] Laidler,P.W. (1952) *A Tavern of The Ocean,*p.295.
[103] Ibid*,* p.213.

Masjid, in Retreat (1883), Masjiedul Jamia, Kalk Bay (1888) and the Nurul Anwar Masjid, Strand (1893).[104]

1.7 History of the Twentieth Century

Ever since the first white settlers (the Dutch) had arrived at the Cape in the mid seventeenth century, racial discrimination on the basis of skin colour had been the norm in South Africa. After the British annexation of the Cape Colony in the early nineteenth century, when forms of representational government were introduced, people of colour were given the vote, albeit subject to certain property or educational qualifications which ensured that they would never exercise political power. It was only in 1902 that the African Political Organisation (APO) was founded, which was the first political organisation of people of colour in South Africa. Its president, Abdullah Abdurahman, a Muslim, was the first person of colour to be elected to the Cape Town City Council, a position he held until his death in 1940.[105]

In 1910 the four colonies that made up South Africa, the Cape Province, the Orange Free State, Natal, and the Transvaal, were unified as the Union of South Africa, a self-governing Dominion in the British Empire. What followed was a long series of harsh discriminatory measures aimed primarily at the majority of black African populations but also disadvantaged "coloureds," (those of mixed race) and Asians. When in 1948, the Afrikaner Nationalist Party came to power its policy of 'apartheid' was unashamedly aimed at entrenching 'white' supremacy'. Even the limited political rights enjoyed by people of colour in the Cape were removed. No person of colour anywhere in South Africa had any representation in Parliament.

[104] Details of these *masjids* will be discussed in chapter 3.
[105] Raynard, J.H., (2002) *Dr Abdurahman, A biographical memoir*, pp 9 – 11.

In the apartheid era a number of draconian acts were promulgated (of which the most notorious were the Population Act, The Group Areas Act and the Forced Removal Act) which classified South Africans according to race. The Group Areas Act of 1968 was a law which disrupted many people's lives throughout South Africa,[106] by 'creating' government designated areas, where one was only allowed to live according to skin 'colour'. Accordingly, there was (a) a White group; (b) a Bantu group (aimed at all black people); (c) a Coloured group; and (d) "any group of persons which was under sub-section (2) declared to be a group".[107] To paraphrase, this Act meant that if one was living in an area not fitting the governmental description, one had to move to an area that had been set down for that specific skin 'colour'. One's race classification governed virtually every aspect of life – what schools or colleges your children could attend, what occupation you were entitled to follow, and above all where you could live or carry on a business. The government had the power to declare any area, whether urban or rural to be a group area for a particular group, irrespective of its current occupation. If you occupied any premises in the 'wrong' area you had to move out. If you did not you could be forcibly removed to an 'appropriate' group. Theoretically, this act applied to members of the white group. In practice the government used its powers only to designate as white group areas places hitherto occupied by members of other groups. The result was that many long settled black, coloured and Asian communities were effectively expelled from their homes and businesses and were forced to move to newly designated areas often remote and inhospitable. The aim and effect was to exclude "non-whites" from the well developed areas especially in towns and cities and to exclude them from carrying on businesses there. Segregation meant domination which also meant psychological and emotional security for whites and only by attaining of a permit, (a pass) gave people of colour permission to work in a 'white' area and allowing them to reside with that permission in major urban centres.[108]

[106] Watson, Wendy, (2007) *Brick by Brick,* pp 66-69.
[107] www.sahistory.org.za. Apartheid/Apartheid laws/timelines, accessed 12/09/2011.
[108] Western John, *Outcast Cape Town,* pp 39 -83.

Recognised groups of people were assigned their own 'group areas'. The 'Malays' (as the Cape Muslims were called in this Act) had lived in the area known as Bo-Kaap which became a designated 'Malay' area, and they were therefore allowed to remain. But the many Muslims who had lived in District Six and which was designated a 'whites only' area, had to move; they were mainly to the Cape Flats, a desolate area many miles from the City centre. Here they had no option but to try to build new homes, new businesses, new lives and new *masjids*.[109] However 'Malays' were free to live anywhere in the Coloured group areas of Cape Town, but there were additional complications because of the mixture of communities in the Cape. Muslims could only sell to someone of the entitled to own and occupy property in the particular group area in which the property fell. A 'Malay' could not sell his house to a 'coloured' person in Bo-Kaap, but if a Muslim lived in a designated 'Coloured' area, he could sell his house to a 'Coloured'.[110] This was a contradiction in terms of the act, these people were 'segregated' and not 'segregated' among the Coloureds in general.[111]

The situation in the Cape was uniquely complex, and it has proved tremendously difficult to access population figures. What is known however is that imams had purchased property in trust for their worshippers, as early as 1840, when it was indicated that there were 6435 Muslims in Bo-Kaap, about a third of the total population of Cape Town.[112] At the time of the Group Areas Act (1966), the 'Malays' made up approximately 20% of the 'coloured' population of the Cape Peninsula.[113] There were clearly enough 'Malays' to warrant the provision of separate specified 'Malay' group areas, according to the criteria of the Act, and therefore 'Malays' were allowed to live in their declared historic territory, which included Bo-Kaap itself, Schotsche's Kloof to its north, and the Malay Quarter adjacent to its west. The Muslims living in these areas made up only a segment of the so

[109] There was no adequate compensation for the loss of property and businesses.
[110] Western, John, (1981) *Outcast Cape Town*, pp 78 - 79.
[111] There were also large groups of 'Indians' in the Transvaal and Natal, amongst whom were Muslims, they also suffered the same treatment as Cape Muslims.
[112] www.sahistory.org.za., accessed 19/10/2013.
[113] Western, John, (1981) *Outcast Cape Town,* p. 80.

called 'Malays' living in Cape Town. Attempts to establish other segregated 'Malay' group areas, in Surrey Estate and Wynberg areas were vociferously opposed by white residents, and were eventually dropped. Previously many Muslims had lived peacefully together with peoples of different skin-colours and religions.[114] Muslims were forced to re-establish their communities in the Cape Flats, and since the break- up of apartheid have continued to live there amongst all people of colour who can now freely choose where they want to live. Some are enjoying prosperity which allows them to live an unsegregated life, and *masjids* built in these areas of Cape Town and within the Cape Town environs will be documented in chapters 4, 5, 6, and 7.

A fourth visible growth of Islam in the Cape has occurred recently. Since apartheid ended in 1994, there has been an influx of people as economic migrants from the rest of Africa and political asylum seekers from Asian countries. Within the established local Muslim community in the Cape, Islamic academics such as Dr Shamil Jeppie, associate Professor of Historical Studies at the University of Cape Town and who heads the study on Timbuktu's manuscripts, described the present Muslim community as the 'burgeoning bourgeoisie'.[115] By this he meant that Cape Muslims are now more prosperous and more mobile and many more can go on Hajj, and hence are exposed to the architectural nuances of *masjids* in other countries, while also implying that present Muslims are a much more visible social and religious group, who now have the financial means to be able to make contributions to *masjid* building.

1.8 Masjid Disputes

As the Muslim community flourished, a number of disputes emerged between different Muslim groups, which Achmat Davids (1980) summed up as '….. the emerging cleavages were not

[114] Manuel, George, *District 6*, (1968), Foreword, pp1 -5.
[115] Personal interview with Shamil Jeppie, Cape Town, 08/02/2010.

deep enough to disrupt their communal functioning. In fact the conflicts helped to strengthen their communal ties and heighten their religious awareness……..and acted at times as measures of social control to ensure the perpetuation of the culture'.[116] This shows that despite disputes, the shared essential bond of Islam was never in doubt.

The main *masjid* issues that emerged were imam successions, *maddhab* differences (differences in Islamic doctrinal thought), or differences of opinion amongst *masjid* committee members about the running of the *masjids*, which resulted in fission and new *masjids* being built. Imams emerged from within the local community and many had little or no real understanding of the practices on Islam, which Archdeacon Merriman (1957) illustrated, 'The Priests, I find, are usually shopkeepers, and of native origin, not brought from distant lands'.[117] Although disputes did not affect *masjid* architecture directly, resultant *masjids* showed the development of very similar architectural features with Indian features being carried forward and adopted by later built *masjids*.

By and large an imam has always been regarded as a recognised leader in congregational prayer, a religious teacher and a figure of religious authority thereby securing tremendous communal prestige and respect, with a secure income and status for his family; thus one can understand why imams wished to secure these assets for their surviving families. As a result, imams assumed tremendous powers which they often tried to pass on to their sons. ' He [the imam] had supreme powers and was answerable to no one.'[118] This led to disunity amongst worshippers, as the sons often lacked the abilities of their fathers. An imam cannot nominate his successor nor can any senior Gatiep (a preacher and a learned man who was the right hand of the imam). During the nineteenth and early twentieth centuries the Cape Supreme Court heard many such cases, either contesting the appointment of an imam and/ or his actions, which included every facet of life of the

[116] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.49.
[117] Varley, D.H. and Matthew, H, M., (1957), *The Cape Journals of Archdeacon N.J.Merriman 1848 – 1855*, p.9.
[118] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.50.

worshippers.[119] Doctrinally, disputes were not always taken to the Supreme Court, as they could be resolved by conference or debate using the practice of *'Bechara',* a word of Indonesian origin meaning conference or debate.[120]

In the Bo-Kaap, where the greater majority of the Cape Muslims lived, *Bechara* - public forums, were held in the *masjids* at which the divergent points of view on religious practices and interpretations of doctrine were contested. The congregations present were required to decide which point of view would be acceptable. An articulate imam gained support. Sometimes explosive situations resulted in physical fights breaking out, which would then end in a court case. *Becharas* continued as a practice until the late 1930s, and were the primary reason for the establishment of the Muslim Judicial Council (MJC) in 1945 to oversee disputes. The MJC became an effective and powerful organisation in which the religious leaders of the community (*Ulama*) could sort out their differences amongst themselves and give guidance to the community on issues touching their lives.

The first breakaway *masjid* was the Palm Tree Masjid in 1807,[121] where Frans van Bengalen and Jan van Boughies both considered that they should succeed Tuan Guru at the Auwal Masjid, the first *masjid* that was established in 1807. On his death bed Tuan Guru had made clear who his successor should be to Achmat van Bengalen. Mr P. E. Roubaix, a member of the Cape Parliament, had witnessed a fight in the street over the matter.[122] It was not solved in the Cape and was then referred to Britain, who in turn referred the matter to Constantinople (present Istanbul), as the Ottoman Sultan, was regarded as the Islamic world's spiritual and temporal ruler. This resulted in Abubakr Effendi[123], a Kurd and a Turkish subject, being sent to the Cape Colony in 1863, He was an extremely bright and learned young man, well- schooled in Islamic theology and who had a thorough knowledge of the four major schools of Islamic thought *(maddhabs*), and his evidence was enough to

[119] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.50.
[120] Ibid, p.50
[121] Davids, Achmat, (1980) *The Mosques of Bo-Kaap*, p.51-56.
[122] Ibid, pp 114 -126.
[123] Effendi is an Ottoman title, not a surname but at the Cape this name is what he was known by.

satisfy a court decision on the Palm Tree *Masjid* dispute. He belonged to the Hanafee maddhab amongst the dominantly Shafee Cape Muslims.[124]

Cape Muslims adhered to Shafee decrees, especially as far as the Friday congregational Jum'ah khutbah. The number of worshippers required for the khutbahs became a forum for debate. A Shafee khutbah requires forty men to be present, whereas only four are required for the Hanafee khutbah. This understandably caused tension in the Cape Shafee community.

Soon after Effendi's arrival in 1869, he established the Ottoman Theological School on the corner of Bree and Wale Streets in Cape Town, which was the second theological school in the Cape; not wanting cause offense to the Shafees it was 'under the guise of being a Shafi-iyyah (Shafee school of thought) Educational Institution'.[125] However, Hanafee teachings were propagated here and it attracted prominent Cape Muslim students, for example, the grandsons of Tuan Guru, Abdol Rakiep, together with his brothers, Abdullah and Mogamat. Very young, they established the Nurul-Islam Masjid, a second *masjid* in Bo-Kaap, where Abdol Rakiep was appointed imam in 1844 despite only being seventeen, and probably the youngest imam ever in Cape Town. It was only about one hundred metres from the Auwal Masjid,[126] and introduced Hanafee practices for the Friday *Khutbah*. The Shafee-Hanafee dispute rumbled on until a solution was provided by the newly formed MJC (Muslim Judicial Council) in 1945.

Effendi also had great linguistic talents and wrote the *Bayan al-Din* (an explanation of the religion) in Cape Afrikaans with an Arabic script. These handwritten student notes were circulated within the community. As Hanafee teachings differed, this antagonised the predominately Shafee community. Another of Effendi's offences, causing great dissatisfaction for the community, was his

[124] (CA) Cape Archives, Kollisch, M., *'The Musselman Population at the Cape'*, in S.A. Bound Pamphlets, 1867, pp 29 -30.
[125] Da Costa, Yusuf and Davids, Achmat, (2005). *Pages from Cape Muslim History,* p. 82.
[126] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p 54.

ruling that crayfish and snoek, two of the main types of edible fish and the staple diet of Cape Muslims, were declared *haram* (forbidden to be eaten under religious law).

Doctrinally, the Hanafee-Shafee conflict was totally unnecessary; 'had Abu Bakr Effendi been more diplomatic, and had the Cape Muslim community been more tolerant, the mutual benefits to both parties would have been tremendous'.[127] Nevertheless the dispute ran so deep that Shafees carried on a sectarian campaign, even refusing to let their daughters marry a Hanafee.[128]

Two Hanafee *masjids* were constructed at the time when the Hanafee-Shafee *masjid* conflict was most intense. Unlike other *masjids*, these two showed easily recognisable different architectural features such as horse-shoe shaped arched windows, an obvious Ottoman influence, as seen in the Noor al-Hameda Masjid (1834). The Ottoman Sultan at that time, was Hamed II, (1842 -1918) and an added provocation could perhaps have been the naming of the *masjid* with a very similar name. These *masjids* were built on the periphery of the residential area of Bo-Kaap, understandably, as the established Shafee community wanted them to encroach as little as possible on their community. Effendi's death occurred in 1880, a year before the transfer of land for the Noor al-Hameda Masjid which may have been a tribute to him.[129] The other *masjid*, the Long Street Masjid, was constructed as a result of the influx of so-called Indian Muslims to the Cape after 1870, suggesting that Indians coming to the Cape, were off-shoots of 'Passenger Indians' from Durban who had sailed round the southern coast of Southern Africa to the Cape, where they had heard there was a much bigger Muslim community, and perhaps offering better commercial opportunities. This resulted in influences on Cape *masjid* architecture as Indo-Islamic features being displayed.

[127] Yusuf da Costa and, Davids, Achmat, (2005) *Pages from Muslim History,* p.100.
[128] Davids, Achmat, (1980) *The Mosques of the Bo-Kaap*.p.55.
[129] Ibid, p.172.

Another indication of Indians coming to the Cape is demonstrated In R.R. Langham-Carter's (1980) article in the *Quarterly Bulletin of the South African National Library* ,[130] *'The 'Indians' in Cape Town.* The italics in the title 'Indian' indicates that some of the Indians coming to Cape Town were not inhabitants of India, but were British officials who were in the service of the Honourable East India Company, such as, Sir Henry Pottinger of the Bombay Infantry, Sir Bartle Frere of the Bombay Service, and Sir Henry Lock of the Bengal Cavalry who all later became governors of the Cape Colony. Confirmed in the article by the following, "These 'Indians' brought their cooks [sic who were Indian born] with them, and introduced Oriental dishes to Cape".[131] As indicated, it is fair to assume that their 'staff' mixed with local Muslims with whom they shared both their religion and their culinary expertise, along with reminiscences of 'home'. By word of mouth, the favourable economic conditions at the Cape got back to India, which may have acted as an incentive for people back in India to come to the Cape Colony. This was verified in numerous personal conversations with present Indian Muslims in the Cape, who can claim both Indian and 'Passenger Indian' ancestry.[132]

A further dispute arose relating to Friday *Jum'ah* prayers in the 1870s, a period when numerous Shafee *masjids* were being constructed. Almost all *masjids* performed *Jum'ah*, (the Friday mid-day prayer service which is always followed by a sermon). As there were various *masjids* in the vicinity of Bo-Kaap it led to a dispersal of worshippers attending each *masjid* and therefore the forty required worshippers were difficult to assemble. By 1886, advice from Mecca was sought to try and resolve the problem, and the result stated that ideally one *Jum'ah* in one Shafee *masjid* should be implemented. Concerned that if *Jum'ah* did not conform to dictates, worshippers would miss one of the most important daily prayers and imams were afraid that afternoon prayers would be missed. Although not stated, this was an indirect result of the animosity between the Shaffee and Hanafee *maddhabs*. The decision was to perform ordinary afternoon prayers immediately after *Jum'ah* on.

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[130] R.R. Langham-Carter, "The 'Indians' in Cape Town", in the South African *Quarterly Bulletin,* Vol. 35, 1980 -81, pp 143 - 150.

[131] Ibid, p.149.

[132] Amien Paleker's grandfather who was from a rural background outside Mumbai decided to come to Cape Town, South Africa.

Fridays. The argument against this was that it gave six instead of five compulsory daily prayers on Fridays.

The dispute continued for twenty years, and by 1914 some effort was made to perform a single *Jum'ah* in Bo-Kaap. The *masjid* selected was the Jameah Masjid, the biggest *masjid* in Cape Town at this time, which was altered to accommodate the greater number of worshippers. By electing to have *Jum'ah* in one *masjid*, each imam would take a turn in delivering the *khutbah* at the single *Jum'ah.* The practice of alternating imams became known as the *Hiempu,* an Indonesian word meaning to alternate.[133] As there were several *masjids* and a few imams in the area, they could not agree to have one *Jum'ah*, and once again advice from Mecca was sought in 1913. The Shafee Imam in Mecca had referred the matter to Qadi Sayed Ahmad bin Smeit, head of religious affairs in Zanzibar. Sayed Ahmad bin Smeidt was instructed to send a delegation to Cape Town to investigate and settle the dispute, and give a ruling on their findings.[134]

The delegation arrived in Cape Town in the middle of January 1914. The leader of the delegation was Sheikh Abdullah bin Mohammed Bakathier, accompanied by Sheikh Rashid bin Achmat, and Sheikh Achmat bin Sulaiman, all from Zanzibar.[135] On their arrival they immediately set about the task. Evidence was called from Shafee imams and on 25th January 1914, a meeting was held at the house of Hadjie Mogamat Harris at 116 Wale Street Cape Town, and an agreement was reached, however it did not satisfy all. The imam of the Auwal Masjid refused to sign, as he felt his *masjid* should hold the *Hiempu,* as the oldest *masjid* in Cape Town, and the imam of the Al-Azhar in District Six continued to have *Jum'ah* in his *masjid*.[136] The *Hiempu* lasted for the duration of the visit of the delegation to Cape Town. Almost immediately after their departure, the agreement fell apart and all the other imams pulled out of the agreement and continued in the same way prior to the

[133] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.57
[134] Hoge, J., The Family of the Rajah of Tambora in the Cape in *Africana Notes and Views,* Johannesburg Africana Society, Vol.XI. Dec. 1951 – Sept 1952, pp 27 – 29
[135] Davids, Achmat, (1980) *The Mosques of Bo-Kaap*, p.58
[136] Valentyn, F., (1971, *Description of the Cape of Good Hope with matters concerning it.* (Translation Van Riebeck Society) Cape Town

visit of the delegation. The *Hiempu* agreement may have succeeded had it not been for the imam at the Jameah *Masjid*, who immediately on the completion of the *Jum'ah,* instructed the *bilal* (one who calls to prayer) to give the call for ordinary midday *salat al-Zuhr* prayers.[137]

Numerous *Becharas* in the 1920s and 1930s tried to resolve the problem, and it became one of the first problems of the newly formed Muslim Judicial Council (MJC) on its inauguration in 1945. The sensitivity of the issue, and an attempt to maintain harmony, led the MJC to rule that the question had to be left to the discretion of the various imams at the various *masjids*. Today, a normal midday prayer on Fridays after the *Jum'ah* is left to the discretion of the worshippers themselves. No solution has yet been found, and the problem still occasionally crops up to the point of friction in the Bo-Kaap Muslim community.

These disputes created a tremendous amount of discord among the Bo-Kaap community, however it did not in any way hinder the collective sense of identity within the Muslim community as a whole. What it clearly points out is that there are too many *masjids* in a small area, such as in Bo-Kaap, and the number of worshippers in each *masjid* will always be naturally less. The problem with the delivering of the *Khutbah* still prevails, but, as Bo-Kaap is immediately above the central business area of central Cape Town, where many Muslims work during the week, most Bo-Kaap *masjids* are now fully utilised for Friday *Jum'ah*.

The architectural result was that the Jameah Masjid was enlarged to cater for the larger number of worshippers, and the building of the Noorul Mogamadiah Masjid in Vos Street (1885) was a direct result of this dispute. The chief donor to this *masjid* had been a member of the Jameah Masjid at the time of the *Hiempu* dispute, and therefore laid down in the trust deed the following: 'the building to be erected on the said ground shall not be used for public worship on Fridays, there

[137] Shell, R-H., *The Establishment and Spread of Islam at the Cape from the beginning of Company Rule to 1838.* B.A, (Hons) Thesis U.C.T. 1974.

being other *masjids* in Cape Town available for that purpose'.[138] Disputes were not only confined to the Cape; the community of Mauritius had similar problems. A similar conflict arose in 1903, which highlights the common problem that exists in all Muslim communities albeit thousands of miles apart.[139]

[138] Jeffreys, K.M., The Kramat at Zandvliet' Part 1 and 2, in *Cape Naturalist,* June, 1938:1939.
[139] Emrith, Moomtaz (1967), *The Muslims of Mauritius, pp 40 – 44.*

Chapter 2: Building Resources, Features and Developments

When the Cape Muslims eventually built their masjids there was almost two hundred years separating them from their places of origin. As a result, they adapted the learnt skills and building methods taken from their recent personal experiences in the Cape, resulting in early masjid building features being appropriated from both Dutch and British architecture, with the greatest changes only happening recently. All these will be elaborated on in Chapters 4, 5, 6 and 7.

Literature on building materials used in the early Cape was only mentioned in passing in official communications, and detailed writing about Dutch houses was written only in the twentieth century, starting with Alys Faye Trotter (1903) who wrote about historic homes, then Fairbridge (1922), and Lewcock (1963) who wrote about nineteenth century houses, de Boscari (1953 added *Dutch Houses and Farms*, and Fransen and Cook (1965) documented *Old Houses of the Cape.* All the above discussed the aesthetics of building but it was only de Bosdari (1953) and Pearse (1957), who noted the early building components and discussed building elements such as bricks and mortar. Although de Bosdari (1953) noted building components, as, 'Materials were chosen because they were available not because they were the most suitable'.[1] It was naturally the same materials that were eventually used by Muslim artisans taking the skills and the methods they had learnt and using them when they built their masjids. Laidler (1952) in *A Tavern of the Ocean* wrote about Cape Town and gave slightly more details about building, and Green who wrote many novels from the 1930s until his death in 1972, backed by in depth research mentioned building materials occasionally and sometimes gave snippets of information on building materials.

Although today there qualified Muslim architects the same problems persist, using materials that are readily available and incorporating them into masjid buildings, due to the constant

[1] De Bosdari,C. (1953), *Cape Dutch Houses and Farms*, p.11.

constraints of finance and time. This author has witnessed these problems first hand as seen in the different types of face-brick that were being used on the external walls during the building of the Masjidur Rasheed (2009) in Steenberg. (See photographs in Chapter 6, p.332).

Before examining the building materials of early Cape building in the eighteenth century one must note that today, in the twenty first century, there is an increasing awareness of the demands and needs for sustainable building development. Through technology, concrete the predominant building material of the modern age has been made practical and economically viable, as well as being aesthetically pleasing. Its composition is a combination of aggregate (particles of sand and gravel) together with a binder such as cement. It is durable, mouldable and suits any purpose, even emulating natural stone, as seen in the *mihrab*/minbar combination in the Masjid Darus-Salaam (2002) in Goodwood, and the external *qibla* convex construction seen on the Masjidul Kareem (1999) in Eagle Park. Concrete is now used on floors, and Gypcrete - a mixture of plaster and fibre-glass fibres is used on ceilings. Steel rods are inserted into concrete to strength it, which make it flexible and it is then called re-enforced concrete. Steel is a natural alloy whose major component is iron, which makes it strong, and if re-enforced and well treated has an enduring quality.[2]

2.1 Building Resources used

By the time Cape Muslims started to build their own religious structures in the mid-1800s the only building materials they were familiar with were those that had been used by Dutch and British builders. It was Pearse, who was the first Professor of Architecture at the Witwatersrand University in Johannesburg where he established training for architects from 1921 until the Second World War, and understood that building components were important to anyone studying any form

[2] Personal communication with Virginia Newman (RIBA), London, 09/10/2013, on modern building materials

of architecture,[3] It is his template that has been followed by this author as a logical sequence when discussing building components to which are added extra information that has been gathered and noted in each category.[4]

2.1a) Stone

Granite was a readily available choice of a building material. It was used in walls, stones were of different sizes and shapes which necessitated a dressing of earth and clay mortar dressing to give a smooth appearance to cover their rugged appearance. Simon van der Stel in 1695, referred to a red stone quarry at Steenberg which is 30 kilometres from the centre of Cape Town in a southerly direction.[5] Stone was used for foundations in houses, paving, and the construction of fortifications such as those built in the Castle, and Peter Kolbe, sent from Holland from 1705 –13, to make astronomical observations and a description of the Cape, and in his comprehensive description he referred to a quarry 'behind the town', which was a granite outcrop on Signal Hill.[6] Examples of original stone walls are still seen in masjids, such as the Auwal (1794) and the Nural Islam Masjid (1834), and similar photographs taken by this author show and illustrate similar walls from the same period which are still in Somerset Road, Greenpoint, Cape Town, adjacent to Bo-Kaap.

2.1 b) Bricks

In the Nederlands, traditional Dutch houses were built of brick. The small bricks used in Holland, were called 'klompies' in the Cape.[7] The name referred to the noise the bricks made when people walked on them. They arrived at the Cape as ballast on empty ships going to the East. They

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3 Pearse, G.E.(1957), *Eighteenth Century Architecture in South Africa*, Frontispiece

4 Ibid., pp 21 – 28

5 Information given in a public lecture by Dr Hans Fransen for the Muizenberg Historical Society, Muizenberg, Cape Town, 10/03/2011

6 Pearce, G.E. (1957), *Eighteenth Century Architecture in South Africa,* p.21. This was much nearer the central settlement than Steenberg

7 Fransen, Hans and Cook, Mary, (1965),*The Old Houses of the Cape*, p.xix,. Bricks were ballast until the spices were loaded from the east and the excess unloaded at the Cape

were heavy, expensive and only available in limited quantities, and too expensive in monetary value to be used continually. As a result, they were only used where resistance against wear was needed, and in places that would be in constant use, such as on the steps leading from the dusty red soil of the streets to the raised outside 'stoep' (verandah) in the fronts of houses which led to the front doors, and elsewhere in the house, where heavy duty was needed. Though clay was available for brick-making, Laidler (1952) noted that 'Brick burning was a slow and expensive process,' as the problem lay in the firing, and kilns needed enormous quantities of wood to be burned for this purpose. As early as 1654, van Riebeck had a kiln built 'and another almost completed'.[8] Initially, bricks made in the Cape were sun dried which meant that they lacked a hard, non-porous outer surface, and were often uneven in shape. They were fired at a low temperature, resulting in very soft bricks. The remains of a brickyard can still to be seen in a park, that was then, in 1666, between the farms of Roodebloem (red flower), and Zonnebloem (sun flower), now in present day Woodstock, just south of the elementary settlement.[9], [10]. Evidence of brick-making was borne out by Emilie, an enslaved woman, who recorded that her 'master' a German, Johan Georg Stadler, had a share in a lime kiln at Kalk Bay.[11]

Resultant bricks were red and hard when taken out of the kilns, however as they were low-fired, they were very porous and weathered badly through the wet season, becoming hollowed out by the rain. As they were used for the outside walls, the solution was to cover them with heavy outside plastering called 'kob' (a clay mixture used for walls).[12] The thickness is still seen on the sills of Dutch houses due to the thickness of the plaster on these outside walls, which had to be regularly maintained. Windows were set far back on the inside of the sill to enable the outside shutters, a typical Cape Dutch feature, to be closed and latched from the inside at night.

8 Laidler, P.W. (1952), *A Tavern of the Ocean*, p.17.
9 Public lecture given by Dr. Hans Fransen for the Muizenberg Historical Society, Cape Town, 03/10/2011.
10 Jim Hislop – History of the farms of the Woodstock area, - internet posting 28/09/2011.
11 Loos, Jackie, (2004) *Echoes of Slavery,* p.8.
12 Dr Hans Fransen, Public lecture for the Muizenberg Historical Society, 10/03/2011.

2.1 c) Mortar

Mortar, a good binding agent, as was lime, was obtained from grinding down shells which were plentiful, lying on the beaches around the settlement.

2.1 d) Wood

In the first few years, wood was available and plentiful in a wet valley surrounded by a bay that was then called Hout Bay (Wood Bay).[13] It was reached through a low mountain pass which was about seven kilometres south of Table Mountain between Table Mountain and the Constantiaberg (modern name). A great deal of timber was required for all the initial construction to set up a settlement, for instance, a wooden jetty was constructed, so that people disembarking in the bay would not have to wade into the sea to get to land. Wood was also needed for huts and brick kilns, resulting in the wood supply soon becoming exhausted, which meant that wood had to be found a distance away from the settlement. Gathering sufficient wood for one firing of bricks in a kiln could take up to three months,[14] as wood had to be transported from long distances away which meant the firing of the brick kilns was rather infrequent. Laidler (1952) identified the great scarcity of wood soon after van Riebeck arrived in, 'One of the first plakkaten or edicts of 1652 '… forbade the use of lights of any kind in huts [that had been built] by day or night'.[15]

About one hundred and fifty years after Jan van Riebeck arrived at the Cape, John Barrow (1801) confirmed the scarcity of wood, having stated that 'Timber of all kinds is an exceeding scarce and expensive article at the Cape….'[16] The shortage of wood became a huge problem, and by 1700 all timber within a wagon-haul distance had been cut, either for fuel, or for feeding the brick making kilns. Transport was also expensive. In the Franschhoek Valley, an area seventy-five kilometres

[13] This bay still retains the same name
[14] Laidler, P.W. (1952), *A Tavern of the Ocean,* p.17.
[15] Ibid., p.14.
[16] Barrow, John, (1801) *An Account of Travels into the Interior of Southern Africa, in the Years 1797 1798*, p.19.

north-east of Cape Town, this problem was dealt with in an interesting manner. Simon van der Stel (first Commander then Governor 1679 – 1699) had granted ownership of the land to the free farmer Gerrit Jansz van Vüren in 1694, and the deed stated among other things that van Vüren was "furthermore in duty bound to replace cut down wood with young oak or other trees".[17]Sometimes teak was available from the East, which was obtained from passing ships willing to unload surplus stock before returning to Holland. It had been used as ballast in ships and then used at the Cape for doors and window frames. The light coloured local Yellow Wood was used for floors, ceilings, and joinery. Stinkwood, another local wood, got its name from the smell that emanated from the wood when it was cut, was darker and varied from light to dark brown, and was used for furniture such as large armoires and wall cupboards.[18]

2.1 e) Lime

As the walls were not completely watertight, a solution was found by adding lime to the plaster mixture. This form of plaster was used not only to protect the walls against the elements, but was also needed to adhere to the rough surface which existed with the use of uneven bricks or stone. Lime was obtained from the shells of mussels and other sea shells that found in abundance along the beaches along the Table Bay area, and on the shores of Robben Island, and was also used for making a lime wash from very early on when the first house was built of bricks in 1654,[19] and "Koornhoop" (in 1658, built of stone) which was the first redoubt to be built of brick.[20] Sea shells were crushed and fired in a kiln, and river sand was added and used in solution with whale fat. It

[17] Huntley, Merle, (1992) *Art in Outline an introduction to South African Art*, p.150
[18] Interview with curator of Koopmans de Wet House, Cape Town, which is still extant in Strand Street. 17/03/2011
[19] Laidler,P.W.(1952), *A Tavern of the Ocean*, p.14.
[20] Ibid, p.18. A redoubt is a small fort outside a larger fortification

was then mixed in a ratio of 1:1 with building clay used as mortar and so created an extremely strong substance when applied to walls.[21] Shells too soon became scarce from heavy use.

Due to the porousness of Cape bricks, Laidler noted that, 'Initial attempts at plastering were made as early as 1663.[22] Outer walls had to be clean before rendering, (the plastering of outside walls); however, if walls were rendered it would prevent the breathability of the walls, and water that had got into unclean walls could not leak out which would later cause damp problems. The advantage of lime plastering was that it hardened slowly, and took on the hardness of limestone through a process of taking in carbon dioxide from the atmosphere.[23] Lime plastering had to be done carefully, which is a lasting testimony to the skill of Muslim artisans, and is still seen today. The white lime wash had to be renewed regularly, often annually, to counteract wear from the harsh, wet winters. White walls were, and still are, characteristic of Cape Dutch houses, giving a striking contrast against the dark thatch of the roofs.

2.1 f) Roofing

The use of thatch was an obvious choice for roofing, as long, thick grass, called restios, of which there are many varieties, is indigenous to South Africa. These were taken from the Liesbeck River which ran close to actual settlement.[24] Slate for roofing was obtained from Robben Island, while whale oil and molasses made roofs waterproof.

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21 Lime was added to Plaster of Paris into 1960s to make it harder and longer-lasting (personal knowledge). Information obtained 10/04/2011, from plaster supplier Ecolime Ltd. in North Yorkshire, confirmed lime mortar is a general term used for material which is used in the laying of bricks/stone

22 Laidler,P.W.(1952)*, A Tavern of the Ocean,*p.37

23 Personal conversation with Mr Anthony Eskenzi, quantity surveyor, London, 10/12/2011.

24 Green Lawrence G. (1969), *Harbours of Memory,* p.16.

2.2 Building accessories

2.2 a) Locks, handles and escutcheons

Madeleine Masson in *A Scrapbook of the Cape*, explains, 'Among the many prisoners from the East, banished by the Dutch to the Cape, were expert metalworkers and artificers.[25] Their skill is still reflected in the brass and silver on massive chests or kists, made of heavy wood with clasps, hinges and locks, which are still attributed to have been finely executed by Malay slaves of the Cape.

2.2 b) Bells

Referred to as 'slave bells', were large iron bells hung between two white-washed pillars, outside and apart, but still part of Dutch homesteads. Some of the pillars had the gables and the carved plaster work to match the Dutch farmhouses they stood beside.[26] These bells were used to summon the enslaved labourers and to alert the attention of both the resident farmer and neighbours of impending danger. These can still be seen on wine farms like Groot Constantia and Speir and attest to the presence of enslaved people on these farms.

2.2 c) Iron railings

Iron railings surrounded many of the homesteads and churches in places like Stellenbosch and Tulbach; however, many have since disappeared.[27] Examples can be seen in Trotter's drawings of the early 1900s.

[25] Masson, Madeleine, (1948) *A Scrapbook of the Cape,* pp.50-51.
[26] Trotter, Mrs A.F., (1903) *Old Cape Colony*, pp 172, 104, 106, 141, 185.
[27] Ibid, pp 161,180,213.

2.3 Early Dutch Building

Soon after van Riebeck's arrival there were four streets in the settlement of the 'Caabsche Vlek', (the hamlet of the Cape) laid out in a simple grid.[28] The growth of the number of real colonists as opposed to officials and servants of the Dutch East India Company started to exert an increasing influence on the Cape's development as early as 1657. Once colonists had been granted land, they wanted to have a roof over their heads, and houses to live in, on the plots of ground they had been allotted. The Cape was an unpretentious outpost with emphasis placed on purpose and functions of the buildings rather than design. Settlers needed protection from the weather conditions and to keep out marauders and wild animals, hence they simply used timber covered with clay, a primitive building method known as 'wattle and daub'. Later with the advent of bricks, buildings were constructed with great regularity, laid out in a line. Laidler (1952) bears out this Cape building technique, 'It is only an assemblage of houses in the colony that deserves the name of the town.[29]

Dutch settlers had to get accustomed to a different climate. The Cape is in a winter rainfall area with an annual rainfall of around 600mm,[30]and with such high precipitation the use of pitched roofs was vital to allow the rain water to dissipate. Secondly, there were few building materials at the Cape with which Dutch settlers were familiar. Most of those to which they were accustomed, were impossible to import on the small ships that were in use at that time, resulting in vernacular styles being developed to suit the needs of the climate, and the local materials being adapted to suit their needs.

There are very few pictorial records of the early houses at the Cape, therefore records rely on verbal accounts, diaries and traveller's notes. In the beginning of the Colony's existence there were very few buildings other than public buildings which were the Company's storehouses and

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28 Townsend, Lesley and Stephen, (1977), *BOKAAP….Faces and façades*, p.1.
29 Laidler,P.W.(1952), *A Tavern of the Ocean,*p.80
30 Vlok,AC and van der Merwe, JH (2005), *Kagiso junior Desk Atlas,* p.13.

offices which are seen on the foreshore in the few remaining paintings of the time.[31] Groot Constantia, the wine farm of Simon van der Stel, started off un-gabled and of a lesser size than it is today but remains as historic architectural value in its features and building style. The Slave Lodge in central Cape Town which was built in 1679 still exists, and has been converted into the Iziko Slave Lodge Museum.[32] It is said it housed 9 000 enslaved workers between 1679 and 1811, after which time the British converted the building into government offices, and at various times it became the Supreme Court, the library, and even the first post office.[33]

As building became more refined, houses were mostly two storeys in height, flat roofed, with ornament in the centre on a kind of pediment, a raised platform before the door, and walls generally whitewashed with the doors and windows painted green.[34] They were for the most part square with architraves and pediments, and those in the country districts thatched and gabled.[35] Most of the streets were open and airy with canals of water running alongside them with oaks planted on either side,[36] although side lanes were narrow and ill paved. The three or four squares in the town lent a feeling of openness, in one, there was the public market, another was the common retreat for wagons from the remote districts of the colony, and a third, near the shore of the Bay between the town and the Castle, served as a parade ground for exercising the troops which Barrow (1801) described as, 'This is an open, airy and extensive playing field, perfectly level, composed of a bed of firm clay……'.[37] By the late eighteenth century the settlement had begun to assume more of the character of a small town, with the houses of craftsmen, licenced victuallers, and merchants.[38]

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31 Pearse,G.E. (1957), *Eighteenth Century Architecture in South Africa*, p.1.

32 Elphick, Richard and Shell, Robert, Intergroup relations; Khoikhoi, settlers, slaves and free blacks, 1652 – 1795, in Elphick, Richard, Giliomee, Herman, (eds.), (1979) *Shaping of South African Society,* p..127.

33 Information from the Iziko Slave Lodge public pamphlet, July 2011.

34 De Bosdari,C.(1953), *Cape Houses and Farms,* pp 31 -32.

35 Duff Gordon, Lady, (rep.1925) *Letters from the Cape,* p.18.

36 Simon van der Stel introduced oak trees into Cape Town.

37 Barrow, John, (1801) *Travels into the Interior of Southern Africa in the Years 1797 and 1798,* p.15.

38 Laidler, Dr. P.W. (1939), *The Growth and Government of Cape Town*, p.146

South African soil has rich iron deposits, and hence has a red hue,[39] and as the early roads consisted of red gravel, an account survives of women complaining of the red earth soiling the edges of their long dresses,[40] and men had delicate shoes soiled by mud, resulting in wide front '*stoeps*' (verandahs) in the front of some of the wealthier burghers' and officials' homes which were at the top of a short flight of stairs, often five feet above street level. These *stoeps* ran the whole length of the front façade with seats at either end.[41] The basements so created housed enslaved workers. There was a social hierarchy at the Cape, for example; 'only senior officials could wear velvet and sport gold or silver shoe buckles'.[42] As a result men of some importance did not frequent the local taverns where all the ship crews and such people enjoyed social intercourse, but rather enjoyed *stoep* life, where they often sat on the seats at each short end of the *stoeps*, and smoked their pipes while discussing news or problems of the day. However, the projecting steps in the street soon became a nuisance, as they impeded pedestrians and horse-drawn carts, wagons and Hansom cabs.

2.4 Later Dutch Building

The burgher-farmers besides laying the foundations of the vineyards and fruit orchards erected the graceful gabled homes which were, and still are, the hallmark architecture of Cape domestic architecture, resulting in architecture from this period becoming known as 'Cape Dutch' architecture. Cape gables were loosely based on gables seen in Holland, where Dutch house gables were on the narrow ends of the houses facing the street due to lack of space. Similar images were

[39] Hattersley, Professor A.F (1947?), *A Victorian Lady at the Cape 1849-1855*, p.21.
[40] 'By a Lady', (1963) *Life at the Cape a Hundred Years Ago,* p.49.
[41] Pearse,G.E.(1957) *Eighteenth Century Architecture in South Africa*, p.9
[42] Groenewald, Gerald, Entrepreneurs and the making of a free burgher society, in Worden, Nigel (ed.),(2012) *Cape Town Between East and West,* p.45

seen early in the Cape's development on a few storehouses belonging to the D.E.I.C, located near the shore.[43]

In the second half of the seventeenth century and early eighteenth century many of the town houses that were built were single-storied, stuccoed and whitewashed, with flat fronts and gabled roofs. Doors and windows too had their prototypes in Holland, but the actual ground-plans of Cape gabled houses are specific to the Cape.

The Koopmans de Wet House, built early in the eighteenth century in Strand Street, now in the city centre, started off as a single storey thatch roofed house, built in 1701, probably built by an official silver assayer Reijnier Smedinga, and then altered in 1771 by Pieter Malet who enlarged the house to cater for his sixteen children. It is not exactly known who designed the present imposing façade which is reminiscent of English Georgian architecture; however, it is thought it could be the result of alterations by French-born architect Louis Thibault, the first known architect in the Cape. This house is still an excellent example of a Cape eighteenth century town house, and is presently a museum.

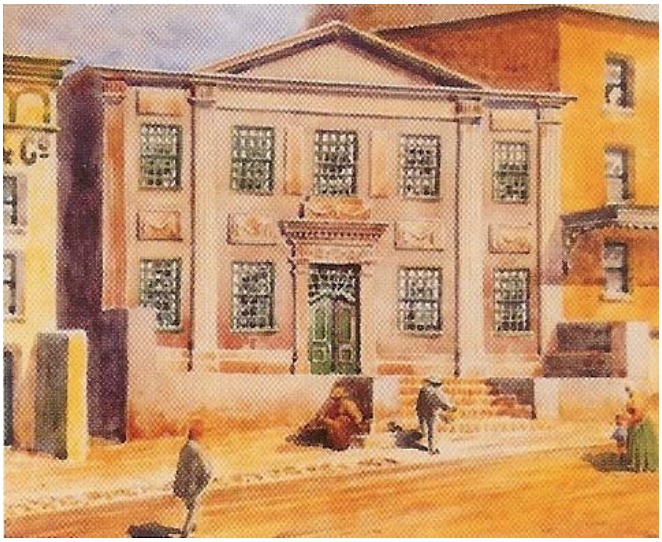

Figure 1 Early painting of Koopmans de Wet house:
(Source Public Brochure for the house – painter unknown)

[43] Table Bay in 1683 by Auernout Smit 1641-1710, (Plate 3) shows the extent of the town in that period.

Free burghers outside the town had a comfortable way of life, and expensive living became the fashion, resulting in large Cape gables being an ostentatious show of newly acquired wealth of Cape farmers.

Earnest restoration on the Cape Dutch buildings only began in the 1950s when many of original Cape Dutch houses were deteriorating rapidly. At this point in the mid twentieth century, the standard space between the gables and windows was replaced with the late Gothic style then evident in British architecture. Dr Fransen, who was responsible for numerous of the renovations on many of the buildings which by then had Gothic influences, when asked about these features, replied that they 'had really nothing Gothic about them at all'.[44]

2.5 Cape Dutch House Features

2.5 a) Gables

Cape architecture although based on domestic Dutch architecture developed into something quite different. The Cape buildings of this style had dark thatch roofs, plastered and lime-washed thick walls, and large gables were their most distinctive features. Although changing with the different tastes of the times, gables can be traced back to many cities in the Netherlands where they existed in a great variety, with the style spreading to other hanseatic cities on the coast as well as inland. [45] Gables could be found wherever the Dutch settled, including the Dutch enclave of the Dutch East India Company in Batavia, and even in the eastern counties of England, where Dutch men had been employed to drain the fens.[46].

[44] Fransen Dr H., Public lecture for the Muizenberg Historical and Restoration Society, Cape Town, 03/10/11.
[45] Fransen H and Cook, Mary, (1965) *The Old Houses of the Cape,* p.X.
[46] Batavia was the headquarters of the D.E. I.C. and discussed under the previous chapter under 'History'

Gables in Holland had been built end-on, because of the narrowness of the streets, making the end gable the main gable, rising high above the front door. The houses at the Cape had both end gables and central gables and thatch was used for all pitched roofs, which sloped downwards from an angled pitch allowing water to run off easily. Gables protected the thatch from being ripped away by high winds.

Centre gables were less frequent in Holland. As houses got larger, early house *erven* (a measure of land in the early Cape) allowed houses to be built long side to the front allowing for three rooms in a row, a kitchen, a living room, and a bedroom. Houses were usually semi-detached, with a narrow side passage between each group of two, to allow access to the backyards. To allow light to get to the *'solder'* (Afrikaans for garret or loft), which Fransen refers to as a ceiling,[47] It was logical and architecturally pleasing, to make an opening on the long side of the house above the front door. This was the forerunner of the 'dormer' gable.

It was more difficult to build a central gable than side gables. The timbering is more complex, as the wooden frame on which it is placed, is a triangular frame resting on a rectangular base so that the thatch had to be carried into and out of the valleys created between the slope of the main roof and the extension of the central gable. Gradually the method was perfected, albeit slowly. A drawing by Johannes Rach in 1762 shows Cape Town with a proliferation of many simple early centre gabled houses.[48]

[47] Fransen H and Cook, Mary, (1965) *The Old Houses of the Cape,* p.xxiii
[48] Ibid., p.xi

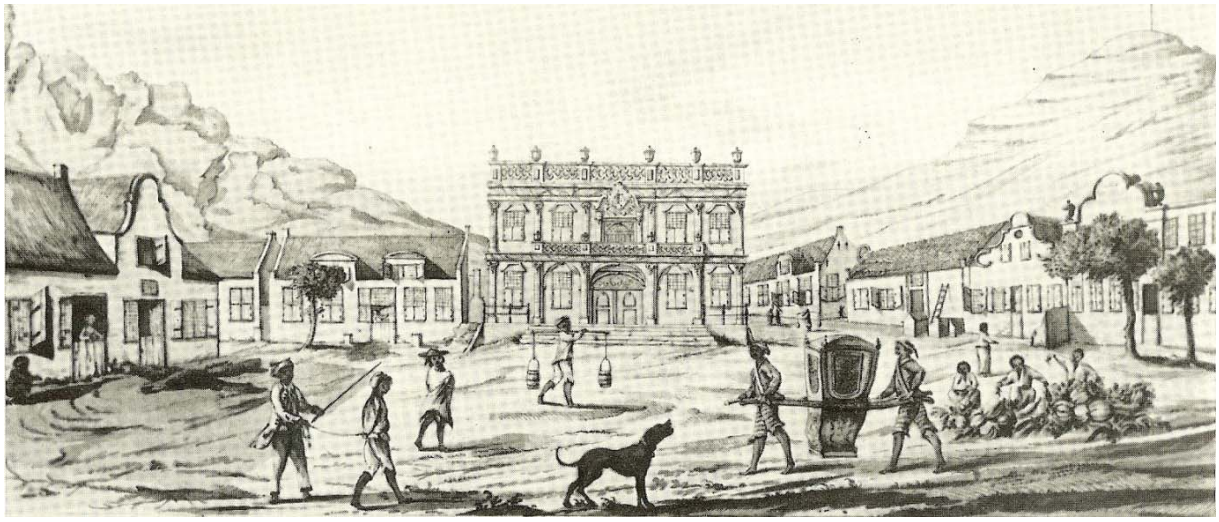

Figure 2 Greenmarket Square August 1762 - Johannes Rach, (Source: Fehr, William, The Old Town House, Plate 7 – reproduced by kind permission from the drawing in the Atlas Van Stolk Museum, Rotterdam)

The advent of prominent gable building in the Cape coincided with the movement of farmers away from the central settlement of Cape Town. Farmers produced larger houses than town houses between the late eighteenth and early nineteenth centuries, and vied with one another calling *upon* the ingenuity of the splendid Malay craftsmen in adorning their homesteads with the grand plasterwork we have come to know well.[49] The farm house was built with a long low façade unrelieved except for a row of windows, on either side of a front door which was in the centre. As farmers became more affluent, they wanted an outward show of prosperity and status, and many broadcast their wealth to the world by adding gables to the houses or rebuilding old gables to new designs. This has a produced a problem for restorers who now cannot tell which was the original construction and what has been added.

The resulting decorative gables in the Cape were restricted by the use of local resources. The results were limited to encrustations of ornament, and therefore had to concentrate on the beauty of line. De Boscari (1953) offered the following description, 'It evolves out of a gable, the outlines of which consist of a concave curve on each side, the two sides being joined at the top by a convex cap, and each curve being joined to its neighbour by a short straight line, either horizontal or

[49] Fehr, William, (1955) *The Old Town House,* p.33.

vertical',[50] called 'holbol'.These outlines were emphasised by multiple mouldings in low relief outlines on their edges, which rarely extended onto the face of gables leaving them bare of ornament except for a date, or monogram but little other decoration.[51] Its practical function was to keep the front door free from the drip of the eaves in the rainy weather, and if there was a fire, to free it from burning thatch. The Dutch gables of Holland were developed into much more curvi-linear forms. Houses beyond the settlement such as Groote Schuur, (retaining van Riebeck's name for the house, 'Great Barn') is now the official residence of the President of South Africa, and Groot Constantia, the wine farm given to van der Stel in 1685, served as a models from which 'the Cape gable' was taken.[52]

2.5 b) Roofs

Instead of European grass thatch, thick local reeds were substituted, bound together to form bundles which were layered onto the roofs stacked upwards, layering the thatch away from the inner roof. In time the original straw colour changed to a dark brown as a result of strong sunlight, although the strong South-East winds often dislodged much of the thatch. The wooden frames supporting the roofs were lime washed.

In the summer, strong 'South-Easters' blew,[53] which made the thatch roofing likely to catch fire. It was a constant fire hazard which would often threaten the whole community. Fires in hearths used for cooking, and smokers, added to the fire danger, as did strips of lighted wood which the enslaved workers brought for their masters' pipes. In 1736 when Cape Town had 1 000 people,[54] a disastrous fire destroyed many Cape Town buildings, and people had to build flat roofs

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50 De Bosdari, C (1953), *Cape Dutch Houses and Farms*, pp. 25-26.

51 Kromhout, Jan, *Skool-woordeboek,* (2006), p.99. In the Cape this type of gable became known as 'holbol', probably derived from '*holrond*' meaning concave, and *'bol*' meaning bulb, ball or globe.

52 Fairbridge, Dorothea, (1922) *Historic Houses of South Africa,* pp 65 -66.

53 South – easterly winds are very common during the summer months

54 Worden, Nigel, Van Heyningen, Elizabeth, Bickford-Smith, Vivian, (2004) *Cape Town, The Making of a City,* p.49.

instead of thatch.[55] Even as early as 1704,the smoking of pipes on the street was prohibited and if caught the punishment was severe, thus thatch gradually disappeared, and in 1770 the use of thatch in the town was banned, and the familiar flat roofed houses became the norm in Cape Town.[56] Roofs were then constructed with teak or local yellow wood beams,[57] which then covered with yellow wood boarding supporting a three inch thick layer of puddled clay/lime bedding on which bricks, or tiles from Holland, or roughly hewn slate slabs from Robben Island were laid. These roofs were made waterproof by mixing together molasses and whale oil.[58] This form of construction is common along the east coast of Africa, North Africa, and Arabia.[59]

2.5 c) Windows

According to Pearse (1957),[60] glass was manufactured in Holland during the seventeenth and eighteenth centuries. This was imported into the Cape for the characteristic form of Cape sash windows, which were divided into small panes within heavy wood surrounds. The upper sash was fixed on the outside, and the lower was made to open from the inside. He explains further that, 'The sash window was rarely found in Holland in the seventeenth century'.[61] Glass in Holland contained a mixture of silver which in time became violet coloured – even dark violet - not noticeable from the inside, but certainly from the outside. It has since been discovered that this coloured tint arose, not from the silver, but from an excess of manganese oxide in the mixture.[62]

2.5 d) Window shutters

To exclude light at night richly panelled external side shutters were used. These were introduced to the Cape in the eighteenth century. Sturdy shutters, richly panelled and moulded, and

55 Fehr, William, *The Old Town House,* p.17.
56 Ibid., pp15-19.
57 Yellow wood is an indigenous wood in the Cape.
58 Green, Lawrence G., (1969) *Harbours of Memory*, p 17.
59 Pearse, G.E. (1957) *Eighteenth Century Architecture in South Africa*, p.8.
60 Ibid, p.25.
61 Ibid, p.26
62 Ibid, p.25

often having shaped heads were the work of excellent craftsmen, as were the hinges and bolts. Highly skilled workers brought from the East as enslaved people were often skilled metalworkers, and highly valued for these abilities.[63]

2.5 e) Doors

Doors consisted of two parts, divided horizontally into an upper and a lower door sections stable doors - like those in Holland.

2.5 f) Floors

De Boscari (1953) noted that Spaarman who was in the Cape between the years 1772 – 1776 [64] who stated that floors followed the usual practice of laying down a mixture of cow dung and water which formed a hard clay top was applied regularly over a few weeks. Patterns were formed by the sweep of a brush or an arm, and when dry form a tough skin over the clay keeping the surface unbroken and dust-free. Today these floors are polished with a wax protection. Peach pips were laid into these floors in straight lines or to make a pattern. One of which is known to this author, in the private house *'Klein Zaar',* an historical heritage site.

House building in the Cape tried to adopt examples from their Dutch homeland, which started primitively because of the building materials that were available. Gradually the settlement grew as did the style of the houses built. When van der Stel arrived in 1679 - 1699, he established a second settlement, Stellenbosch in 1679, and encouraged immigration. French Huguenots settled here in 1692. He was succeeded by his son Adrian (1699 – 1707). They were both ardent about the development of the colony so that the Cape was no longer merely a settlement and a half way station. The houses built only really came to public and academic attention when Fairbridge (1922)

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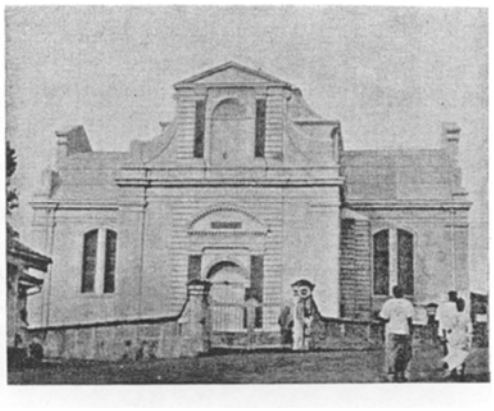
63 Pearse, G.E. (1957) *Eighteenth Century Architecture in South Africa*, p.19
64 De Bosdari, C., (1953) *Cape Dutch Houses and Farms*, p.21

wrote *'Historic Houses of South Africa',* which in turn allowed Dr Anton Rupert, a well-known South African financier to support much of the restoration of original Cape homesteads in the late 1950s, who in 1965 said, 'Despite the most primitive building materials, some 3 000 homesteads and public buildings have withstood winter rains, black South-Easters (winds) and scorching summer heat.[65]

2.6 Cape Dutch Church Style

The Dutch presence throughout the Indonesian archipelago and further along the Indian Ocean littoral such as Colombo (present Sri Lanka), and the Cape of Good Hope, were all subordinate to the D.E.I.C. One of the first buildings to be erected was a church. These places of worship were built as like as possible in form to the churches in their native land, and ranged from substantially built, unpretentious models to stately edifices of the quasi-classical style as seen in De Wolvendaalsche Kerk in Colombo, Ceylon built in 1749.[66]



A brochure on the Dutch Church at
Wolvendaal, Colombo—Ceylon.
Built Aº 1749

Een Herinnering aan de Wolvendaalsche Kerk
Colombo—Ceylon.
Gebouwd Aº 1749

Figure 3 Frontispiece of Brochure, Source: SOAS Library 2010.

In the Cape, churches began by consisting of a sharply pitched 45° angled roofs with evenly spaced keel-shaped windows, such as the church in Seapoint built in 1832, now used as a

[65] Fransen, Hans, and Cook, Mary, (1965) *The Old Houses of the Cape,* Foreword
[66] Brohier, R.L (no date but appears to be a century commemoration brochure), *A Brochure on the Dutch Church at Wolvendaal Colombo – Ceylon. Built AD 1749*

community hall, and a church opposite Maynardville in Wynberg built in 1881. Similar features are repeated in the smaller masjids, like the Kalk Bay Masjid (1866) and the Nizaamia Masjid (1883). (See photographs in the Appendix pp 154 – 158.)

2.7 Huguenot Influence

In Catholic France, the Edict of Nantes 1598 which had allowed Protestantism, was revoked by the Edict of Fontainebleau 1685, resulting in Huguenot refugees fleeing from France into Holland. At the same time the D.E.I.C. was in need of settlers for its growing colony at the Cape of Good Hope. There had been an attempt to recruit Dutch settlers, but only a few took up the offer. In 1687 the Council of Seventeen (Heeren XII) wrote to inform Governor van der Stel, (1679 -1699) that they were sending French settlers to the Cape which van der Stel welcomed, as he saw the settlers applying and extending the skills and training of the established settlers in what the Huguenots knew about vine stock, the manufacture of wine, brandy, vinegar and olive growing.

The new settlers arrived in 1688, some of whom settled near Stellenbosch but the majority were located in the Drakenstein area (about fifty kilometres) from Cape Town. It was in the middle of a wine growing area, and the area became known as *Le Coin Français* - the French Corner. The Dutch dubbed this area Fransche Hoek and today is spelt Franschoek, where they still celebrate Bastille Day. Here they planted vines and built themselves simple houses, but within ten years so rapidly did the sale of their wine to the passing ships and garrison render them men of substance that fine homesteads soon showed their white gables and thatched roofs over the green prosperous vineyards.

By 1700 the Huguenots increased the population of the Colony by a sixth,[67] but they too fell under the Dutch religious yoke, as the Dutch authorities did not permit the Huguenots their own resident pastor, or the use of French, but instead they were subject to the Kerkraad (Church Council), of Stellenbosch.[68] They lost their identity and assimilated into the Dutch community, adopting its religion and the French language gradually was lost through lack of use, they forgot their mother tongue, and their surnames became more Dutch. Many altered surnames are still common in South Africa today, for example, Crosier is now Cronje, Nortier is Norte, and Mesnard is Minnaar.[69]

Not only did the Huguenot settlers make their mark in wine growing, but left a heritage in the farm houses they built. By the end of the eighteenth century there was marked French influence, as France led Europe's classical revival and the triangular pediment re-appeared flanked by plaster pilasters, and those that appeared at the Cape can be regarded as Huguenot influence. Their homes also reflected a French influence, but not a real departure from the prevalent Cape Dutch style. The most noticeable features were French doors and louvered shutters.

2.8 The Arrival of Architects during Dutch Period

Cape architecture started with a few draughtsmen and no architects. In the late eighteenth and early nineteenth centuries however, three men had a profound influence on Cape Dutch architecture. In 1783 engineer and architect Louis-Michel Thibault arrived at the Cape bringing with him the influence of French Neo-Classical style. Neo-Classicalism was produced in Europe during the mid-eighteenth century until the end of the nineteenth centuries reviving the classic antiquity of ancient Rome and Greece, returning to Greek form and proportion and the Roman softer

67 De Bosdari, C., (1953), *Cape Dutch Houses and Farms,* p.77.
68 Bryer, Lynne, and Theron, Francois, (1987) *The Huguenot Heritage,* p.43.
69 Fairbridge, Dorothea, (1928) *Along Cape Roads,* p.116

arrangements and almost plain unadorned walls, and harking back to the simplicity of columns with bases and pedestals, as a reaction to the over exuberant decoration of Baroque and Rococo. Thibault's alteration of the still extant Koopmans de Wet House in Strand Street, already discussed, shows the typical Neo-Classical front façade and four fluted pilasters, and the pediment, above which spans three windows. Rectangular panels with plaster garlands fill the spaces between the windows on the ground and first floors, see p. 63.

Thibault spent thirty-two years in the Cape from 1783, designing first for the Dutch, the Batavians and then for the British administration until his death in 1815.[70] He built the great wine farm for Governor Simon van der Stel, at Groot Constantia, in 1685,[71] and the fountain on the Parade in 1805 - 07, near the Castle from which water was obtained. At that time all water had to be carried from water sources as there was no direct water supply laid into the early houses. The fountain was only used for about seven years when it became unnecessary as a good water reticulation system was introduced, no one would supply the exact date for this. Thibault also converted the Slave Lodge in 1814-15 to government offices and the Supreme Court.

A year after Thibault's arrival, a German, Anton Anreith, came to the Cape as a soldier in the Dutch East India Company. Although he was a trained sculptor, he was initially employed by the Company as a carpenter. His plaster pediment above the wine cellars of Groot Constantia is still in situ. In 1780, he was commissioned to carve the pulpit for the Lutheran Church in Strand Street, which is his most famous work. It boasts a magnificent octagonal pulpit with two Herculean figures supporting it, and a cherub holding up the reading desk, and mythical animals around the base. From 1781, he worked closely with Thibault. In 1790, this team was joined by Hermann Schutte, initially employed by the Dutch East India Company as a stone mason, but was discharged after losing an eye and an arm in a blasting accident. He became a private building contractor and his skill

[70] De Puyfontaine, Huguette Roy, (1972) *Louis Michel Thibault, 1750 – 1815, His Official Life at the Cape of Good Hope,* p.36, pp 112 -113.
[71] Fairbridge, Dorothea, (1928) *Along Cape Roads*, p. 29.

was recognised by Thibault who awarded him commissions. The three collaborated on the building of a Customs House for the British in 1814. It was a Post Office, the Magistrate's Court and a police station and eventually, it became a Granary, (the name by which it still known).

2.9 British Architecture at the Cape

With the permanent British occupation of the Cape in 1806, many changes were introduced. Dorothea Fairbridge described it as *'*… the dawn of the era of red brick villas and pepper-pot cupolas. The small dark Dutch houses were changed with the style the British had brought with them. Much of what remained of the Cape Dutch homesteads…was inspired by the genius of Cecil John Rhodes, who bought and saved from destruction many of these fine homesteads'.[72]

One of the first actions of the British commander, General Sir David Baird, was to disband the Burgher Militia, as he wanted his own military men, and made improvements in military buildings as most of the Cape's fortifications were rendered obsolete. A military camp was set up in Wynberg, due to its strategic position being almost midway between the Table Bay settlement and the formal winter harbour of Simon's Town; this ensured its position along the wagon route.

A Gothic church was built in 1832, and later in 1881 a Gereformde Dutch Kerk was built in Wynberg which is reminiscent of many of the small masjids built at the same time, having the same pitched roof and keel-shaped windows, as seen in the Appendix photographs under Churches, Appendix pp 154 – 158. In central Cape Town, in 1834, St George's Anglican Cathedral was built and consecrated in 1836, which was described in great detail by described by R.R. Langham-Carter.[73] The Dutch Reformed Church (Groote Kerk - large church) originally a Cape Dutch building

[72] Fairbridge, Dorothea, (1922) *Historic Houses of South Africa* p.9.
[73] Langham-Cater, R.L. (1956,) *Old St. George's: the story of Cape Town's first Cathedral,* pp 93 - 99.

commenced in 1678 and finally was consecrated in 1704. It is still at the top of Adderley Street the main shopping street of central Cape Town. Most details of these buildings have been documented; however no mention is made of a masjid anywhere in Cape Town.

The reign of Queen Victoria saw architects now enjoying a fairly high social status and the advent of steam railways saw building materials being transported long distances, which in turn saw an increase in public buildings. Classical architecture meant symmetry, simplicity and order in the proportions and clean cut lines returned, making the perpendicular important, emphasised by straight lines and rectangles meaning that decoration was all important with colour inside and out. Gothic Architecture was a harking back to medieval architecture so during this time several styles were accepted, Gothic for churches, and classical for public buildings. Hence eclecticism and a combination of different styles emerged as Victorian-Gothic architecture seen in more open and airy buildings with high walls and vaulted roofs as seen in cathedrals, churches and abbeys in England.[74]

Victorian Gothic was a new kind of perception – both visual and spiritual in which light was of central importance with details seen on domestic houses in window openings being grouped more closely together to achieve a more open and airy feel, also appeared at the Cape. British in the Cape noted that fireplaces were only in the kitchen, and also the absence of ceilings, austere interior decoration and the lack of floor covering in houses.[75] They considered rooms dark and poorly ventilated,[76] and the upper floors hot in summer as the result of the flat roofs that had been installed to replace the highly inflammable original thatch roofs of the Dutch.

Besides the many building pattern books that the British brought to the Cape at the start of their administration, they had the use of the trained draughtsmen and architects such as Thibault, Anrieth and Schutte, who had worked for the Dutch. Many of the Victorian single storied houses at

[74] Dixon, Roger and Muthesius, Stefan, (1978) *Victorian Architecture,* pp 17 - 25
[75] Burchell, William J., (1822) *Travels in the interior of Southern Africa,* Vol.I pp.53-54
[76] Lewcock, Ronald, (1963) *Early Nineteenth Century Architecture in South Africa,* p.24

the Cape had hipped corrugated iron roofs with sash windows, and added a sloping corrugated iron front projection over the front verandah which reduced it from a luxury to a necessity to cope with the very hot summers and rainy winters. Double stories had front bay windows with pronounced eaves and an upper front balcony fronted by decorative iron railings. A number of these houses are still in Wynberg where there is the largest number of historic buildings in Cape Town.[77] A number of 'rust-bunks' (rest benches) and chairs were made in Cape woods in the style fashionable in England in the 1790s, some of which were executed by skilled Muslim carpenters who claimed ancestry to Indonesian wood carpenters.

In the first appendix of Lewcock's (1963) *Early Nineteen Century Architecture in South Africa,* is a list of about 172 architects and craftsmen who were at the Cape between 1795 and 1837.[78] Judging from their surnames many were of English, Scottish and Irish origin. Britain at this time had experienced the Industrial Revolution and was changing from pastoral to an industrial existence, with roads, railways and canals being built, and understandably skilled artisans felt they wanted to build new lives away from their home counties at the time. The crafts of these people as stated by Lewcock, were stair makers, carpenters, bricklayers, draughtsmen, and surveyors, who were welcomed and needed at the Cape.

Muslim building activities were now influenced by the British settlers, and houses in Bo-Kaap, in the late nineteenth century, showed influences now learned from the British such as semi-circular fanlights and Georgian façades, and bearing a 'strong resemblance to the tastes of Georgian England' and English methods of construction.[79] The Cape still enjoyed mixture of French architecture brought by Thibault, German craftsmanship by Schutte, as well as Dutch and English traditional styles; however the real issue was the use of relatively crude materials, building techniques, and the appropriation of the environmental conditions.

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77 Personal conversation with the clerk at the Wynberg Town Hall, Cape Town, who did want his name mentioned, 15/02/2013

78 Lewcock, Ronald, (1963) *Early Nineteenth Century Architecture in South Africa,* pp 443 - 444

79 Ibid., p.1

2.10 Muslim Building Practices

Masjids at the Cape never had a contractor, or an architect. All *masjid* building work was, and still is, community-based, with artisans being those in the building trade and who were available, offering their labour and skills. The building process utilised whatever materials were readily available. Very much the same processes of masjid building practice are practised today. On Saturdays when not on their weekday construction jobs, builders would volunteer free labour for the *masjid* being built. This method of building a *masjid*, was confirmed by this author being able to observe the process of the building of the Masjidur Rasheed/Coniston Masjid in Retreat, Cape Town, which commenced in 2009 and was almost completed during the period of this research.

Mihrabs also started in a very basic way, they were concave semi-circular recesses interiorly with a convex or angular projection on the outside wall.[80] This type of *mihrab* appears in the Arab lands and in the Bhadresvar region of southern India where there are the oldest Islamic religious buildings in India, and also a close relationship with the Islamic architecture of Gujarat, from where many Cape Muslims originated.[81] In the Cape Colony, masjids were established without any state aid, and very few *waqfs*,[82] and were related only to their function and purpose – a place in which Muslims could gather together for ritual prayers. They were 'family' masjids where grandparents, men and women and children prayed together, which allowed the establishment of social contact and community, resulting in these small masjids lacking the architectural grandeur that developed in places like India, and other Muslim communities.

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[80] Flood, Finbar B., in Evans, Helen, with Ratiff, Brandie (eds.), *Byzantium and Islam – Age of Transition, Seventh – Ninth Centuries,* Catalogue for exhibition by the same name. Metropolitan Museum, New York, 03/04 – 07/08/2012 It was Al – Walid, Umyyad caliph 705 -715 CE, who introduced the *mihrab* in the form of a concave niche, when he began the first great building projects of Islam.

[81] Shokoohy, Mehrdad, (2003), *Muslim Architecture of South India,* p.131.

[82] Wafq – an irrevocable religious endowment.

2.11 Masjid Architecture

Many workers brought to the Cape as enslaved labourers brought their skills with them. To these they acquired many more skills learned from their Dutch masters, and soon developed expertise so that when they later built their own religious buildings, they would naturally display modified learnt Dutch features. Muslims artisans were continually used by both Dutch and British administrations at the Cape, supported by Dr Fransen in his answer to the question as to who were the building artisans, 'Malays were known to be excellent plasterers'.[83] When referring to building materials and accepted building methods, even present day conversations, it is taken for granted, that it was Muslim artisans who executed the building practices, which were repeated again in the building methods and features used in their masjids.

Architectural features on Christian churches were replicated on Muslim masjids, as seen on St John's Church built in Wynberg built during the years between the years 1833 and 39, in which Lewcock tells that the original tower was a simpler gable.[84] The Jameah Masjid built between 1846-48 showed similar end buttresses with finials and even a resemblance between the tower and the minaret and the entrance being in the middle of the building.

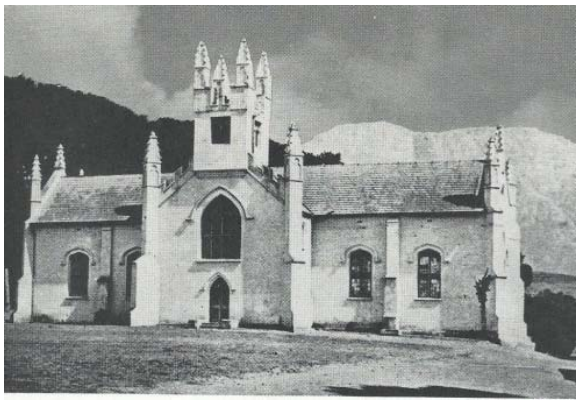

Figure 4 St John's Church, built 1833 – 39
Source: Lewcock, Ronald, Nineteenth Century Architecture in South Africa, p.258

Figure 5 Jameah Masjid, Bo-Kaap, built 1846 -48

83 Public lecture by Dr Hans Fransen for the Muizenberg Historical Society, 10/03/2011.
84 Lewcock, Ronald, (1963) *Early Nineteenth Century Architecture in South Africa,* p.285.

2.12 Fundamentals of Masjids

2.12 a) External Features

A masjid is easily distinguished as it always aligned to face Mecca. The facade is the first architectural impression observed on the approach to the masjid and is very important, due to its potential to make an impact, besides simply being a structure wherein one comes to pray. The access and egress to an actual masjid in the Cape has always been unassuming, although the ornamentation on the surrounds of entrances can vary from simple to very ornate. All masjids are entered from the south in South Africa to geographically accommodate the position of Mecca, north-east of the country. At times the original entrances of masjids have been moved without explanation, as seen on the Noor el Hamedia Masjid (1881) where the door is a recent modification of a previous window opening.[85] This is probably due to renovations and additions being made resulting in the original doorway becoming inconvenient as in the Masjiedu Galielol Raghmaan (1908) in District Six when major alterations were done 1987 and 1993.[86] The windows of Cape masjids are modelled on Dutch church windows and subsequently with the advent of Victorian–Gothic architecture church windows were uniform and follow a distinct pattern. Where they differ from both styles, is that windows may not be uniform and instead, may even be at different levels within a wall. It is only in the Noor El Hamedia Masjid (1881) that the horse-shoe window shape arch of North Africa and Berber masjid design appears.

From the outside, on the north-east wall, the *qibla* wall is usually a bulge in various shapes facing Mecca, always clearly distinguishable as an interruption in the straight line of the wall. This enables the worshipper to locate the direction of Mecca, even if the masjid is no longer in use, or is locked. In recent building it has been made into a focal feature.

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85 Rennie, John, *The Buildings of central Cape Town,* (1978 – 1983), p.259.
86 Taraweeg *Survey 2002,* p.46.

The minaret in other parts of the Muslim world is the most clearly defined external feature and is the most obvious masjid signifier. However, in early Cape masjids, minarets were either absent or simple wooden structures, as it was on the Auwal Masjid which it is said blew down in a storm circa 1930, or possibly from the incorrect treatment of the wood, and therefore required replacing, enforced by Bradlow who stated; 'It is not clear whether the new minaret was to replace an existing one or whether it was a new addition to the mosque'.[87] The Jameah Masjid had a wooden minaret, in a picture in the Cape Archives photo collection;[88] however the present minaret has a minaret with two dates 1914, and 1932. The first was erected with the enlargements that were made for the Hiempu alterations, and later alterations that were carried as the result of storm damage.[89] There is no specific date that minarets in the Cape became more evident as most masjids have had extensive alterations among which could have the inclusion of erecting a minaret. Minarets have been likened to church steeples; however gradually minarets have become higher and more slender, for example as seen on the Habibia Soofie Masjid which are distinctive and elaborate, becoming higher and thinner as time has progressed.

Early masjids in the Cape did not have domes but had simple flat roofs. The domes seen today were added with alterations and additions where finance permitted and have become elaborate, as clearly seen after recent alterations on the Nurul Islam Masjid (1834) in Buitengracht Street Bo-Kaap, the original small dome has been placed on a section near the street so that it still can be seen, and new dome constructed further from the street. Some domes in the Cape are rounded, while others show a resemblance to the 'onion domes' found in India during the Sultanate Islamic period 1192 – 1857, which developed fully during the Moghul period 1526 – 1857. The materials from which domes were made, has also changed over time, presently fibre-glass and powered aluminium is being used.

87 Bradlow Frank, and Cairns, Margaret, (1978) *Early Cape Muslims,* p. 30.
88 CA (Cape Archives), J935.
89 Davids, Achmat (1980), *The Mosques of Bo-Kaap,* p. 113.

2.12 b) Internal Features

The interiors of most of the masjids in the Cape are simple, and almost unadorned, following the example of The Prophet's own masjid, so as not to distract worshippers. The only defining internal features are the *mihrab* and *minbar,* which have many different forms of ornamentation as these are the only internal features that can be adorned with decoration. It is in these that one can identify the differences and similarities appearing in Cape masjids. Recently, the *qibla* direction in the Cape has been altered, and each masjid has handled this in a different way.

Ablution is an essential part of a worshipper's preparation for prayer, as one cannot handle the Qur'an with an unclean face, hands or feet. The ritual purification, or *wudu,* always precedes prayers, and all masjids have dedicated *wudu* places, no matter how fundamental. These can be either external in a courtyard in front of a *masjid* as in the Jumu'ah Mosque (2005), or are internal combined with toilet facilities. The desire for cleanliness extends to the prayer hall, where shoes are not allowed and have to be left in the foyer areas where there are now shelves in which to put shoes and clothes racks on which to hang garments not needed while praying.

Qibla (direction in Arabic) orientation indicates the direction that worshippers face when praying five times per day, anywhere in the world, fixed to the location of the *Ka'ba* in Mecca, the most holy site in Islam. Recently *qibla* orientation in the Cape was identified as being a few degrees out towards facing Mecca, which has meant that many *mihrabs* had to be changed. This has led to almost all older masjids altering their *qibla* directions in various innovative ways. Therefore, the background to *qibla* direction needs to be explained.

When the Prophet Mohammed was in Medina in 622 C.E., the northern *qibla* wall faced al-Masjid al-Aqsa in Jerusalem. This was *qibla* direction for little over a year when it was changed to the south of Medina towards Mecca. The ka'ba itself is said to have rebuilt by the prophet Ibrahim.

Mediaeval timekeeping manuals dealt with *qibla* orientation, as did astronomical handbooks. In Muslim law there is a point on the compass indicating Mecca. *Qibla* direction is given a trigonometric function of the local latitude, which is the latitude of Mecca, and the longitudinal difference from Mecca. Mediaeval latitude was based on observations of solar meridian altitude, between 21°00, 21° 20', 21° 30' and 21° 40', but these calculations were incorrect. The exact orientation is 21° 26'.[90]

Even when a Muslim dies, his body, when buried, is placed facing in the direction of Mecca, and animals when slaughtered are also placed facing Mecca. The direction of Mecca changes depending on where in the world one is, and is adjusted accordingly. Some early *masjids*, such as the Mosques of Wasit in the town of Kut in South Iraq, proved to have incorrect *qibla* orientations in the four masjids that were excavated.[91] More complicated devices were developed, such as a box with a lid and various appendages including a universal polar sun dial. In fact three different *qiblas* in three different parts of the city of Cairo were orientated externally and aligned to the right angles of the street patterns and internally aligned to the currently accepted *qibla*.[92]

During the seventh and eighth centuries there was no truly scientific means of finding the *qibla* direction, it was recently discovered that the rectangular base of the *Ka'ba* is astronomically aligned. Its major axis points towards the rising star Canopus, (the second brightest star in the night sky which can be seen with the naked eye) and its minor axis points towards the extreme rising of the moon at midsummer and its setting in midwinter.[93] Astronomical risings and settings as well as cardinal directions were favoured over centuries especially by scholars of religious law. Instruments

[90] Encyclopaedia of Islam, (1913), Vol. V., p.83
[91] Safar, Fu'ad (1945) *Wāsit: the sixth season's excavations,* p.29 – 33.
[92] Ibid, p. 125.
[93] King, David A. (1999), *World Maps for finding the direction and distance of Mecca*, p.49.

for finding *qibla* and *qiblas* of various localities were occasionally illustrated graphically in a quadrant of the back of an astrolabe.[94]

Various mathematical schemes were proposed, tables compiled, and instruments such as astrolabes were devised. While some of the methods employed were exact or near exact in their computations, errors crept in with in the copying of maps and tables, making the difference to technical instruments. Completely accurate *qibla* orientation was generally what one would expect in the light of the achievements of Muslim scientists, but this is contradicted; 'This state of documentation of actual orientations is in general very poor, and the north indicators on most plans published in the literature on architectural history are not to be trusted'.[95] Baladhuri's testimony, called the *Futuh*, stated that the *Qibla* of the first mosque in Kufa in Iraq supposedly constructed in 670 A.D, [96] faced west, when it should have pointed almost directly south. To establish the correct direction of the *Ka'ba*, various methods were used, and a sacred geography defining the positions of various parts of the world in relation to the central shrine and the sacred *qibla* was developed. Schemes were proposed in which the world was divided into sectors about the *qibla*, with places belonging to the same sector having the same *qibla* direction.[97] Further examples of various *qiblas* are those accepted in Samaquand, and Uzbekistan by various interest groups. The legal scholar Al-Bazdawi who died in 1089, reported the following orientations. Due west was used by the Hanafee school, which corresponded to the direction in which the road left the city for Mecca. The *qibla* of the Great Mosque in Samaquand used 30° south of west, winter sunset. Due south was used by the Shafee school, corresponding to the *qibla* of the Prophet in Medina, [96] and three different directions were found by King (1999) within one city, the city of Cairo. [97]

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94 King, David A. (1999), *World Maps for finding the direction and distance of Mecca*, p.105.
95 Ibid. p.124.
96 Cresswell, K.A.C. (1932), *Early Muslim Architecture,* Part 1, p. 48.
97 King, David, (1999), *World maps for finding the direction and distance to Mecca: innovation and tradition in Islamic science,* p.125

Looking at this matter scientifically, presently one must consider what an authority on *qibla* direction, David King (1999) reported, "The observance of the sacred direction towards the *Ka'ba* in Mecca is one of the most distinctive aspects of Islamic practice. The determination of the *qibla* was a problem that concerned both scholars of the sacred law of Islam (*fuqaha*) and Muslim scientists for many centuries. The observance of the sacred direction is, of course, still of prime importance to hundreds of millions of Muslims to this day." [98] To justify King's conclusions, one should look at what previous experts had achieved. *Qibla* orientation had been investigated in the early 20th century by Carl Schoy, an historian of Islamic science, who showed an interest in Islamic cartography.[99] His interest was mapping, and not the direction and distance to Mecca. Edward S. Kennedy,[100] his wife, and a Lebanese colleague, followed in the 1960s and 1970s by publishing a data base of medieval Islamic geographical coordinates for the cartography of *qibla* orientation which greatly added to King's conclusions. Before the discovery in 1985 and 1990 of two Safavid world maps, David King had declared that the orientation of mediaeval masjids did not correspond to what one would expect in the light of mediaeval mathematical geography but he didn't know why. With the discovery of these two maps, mediaeval Islamic cartography had to be revised. The highly ingenious mathematical markings they employ now allows one to read the direction and distance to Mecca at the centre.[101] Modern calculations are derived from only two days in the year when the hour of the day is the same for all observers in the northern hemisphere, and based on the great circular path of the sun or shortest distance apart between our planet and the moon. It entails determining the angle of the direction of the sun with the North direction of a compass. These two days are usually the 27th or 28th of May, at 9:18 Saudi local time, and 15th or 16th July, Saudi local time, but one has to be less than 10 km from Mecca. The use of solar longitude cannot be used in South Africa as it is too far from these requirements. Now at any exact location, all one has to do, is look at the sun at

98 King, David, (1999), *World maps for finding the direction and distance to Mecca: innovation and tradition in Islamic science*, p.47

99 Schoy, Carl, taught mathematics in Mülheim an der Ruhr 1908 - 1909, and lectured in mathematics and astronomy at the University of Bonn 1919 – 1921, - *The Organ of the History of Science,* Issue 9, 1927, pp 83 -95.

100 Kennedy, Edward S. (1983), *Studies in the Islamic Exact Sciences.*

101 King, David A. (1999), *World-Maps for Finding the Direction and Distance to Mecca: innovation and tradition in Islamic science,* pp xvi-xcviii.

the right moment of the day and determine its compass direction connecting the observer with the Ka'ba. *Now* even leading Muslim clerics agree that *qibla* direction can be found wherever one is, by using one's smartphone or GPS.

Consideration must be given to what normal *qibla* calculation in early Cape Town might have been. As enslaved people or recently emancipated enslaved, the more learned among them may have known about the rectangular base of the *Ka'ba* being astronomically aligned, but it is highly improbable that they used any truly scientific means for finding *qibla*. The great distance from the *Ka'ba*, and that they only knew a vague direction of such a distant locality, let alone the direction of such from where they were, has led to some highly ingenious and original solutions to incorrect *qibla* direction.

As enslaved people who had been taken away from their places of birth, their known geography, and hence their frames of reference, early Cape Muslims probably relied on the easiest and most satisfactory method of searching for the visible phases of the moon. Their new location and physical isolation is the possible reason that they relied on the sunrises and sunsets of the winter solstice, which of course would be the reverse of Europe, as winter and summer are reversed in the Southern hemisphere. They were a heterogeneous group who had different calculations of their Islamic past. Many had come from the Indonesian archipelago and India, as well as a small number from East and West Africa, so because of the different backgrounds that they brought to the Cape, they had neither the literature nor any knowledge of Islamic architecture. The main function of the masjid for them was that it was merely a place to gather together for prayer. They knew the very basics of the Tradition,[102] or the conservation of the Tradition and assessed aesthetics did not count. They only knew the fundamentals of being a Muslim, and their main issue was to be able to recite the required prayers at prayer times. On discussing this with eminent Cape Muslims, they have expressed the thought that if the intent is there, Allah would understand and the

[102] Basic Tradition – knowing the prayer times, knowing about Hajj, and the Prophet's night journey.

direction of facing towards Mecca would be accepted. Presently all alterations and new masjid constructions in the Cape have correctly placed *qiblas*, and in most cases, *qibla* direction has been corrected either by rebuilding the *qibla*, or by simply placing a prayer mat in the correct direction beside the *minbar* and simply retaining the incorrect *mihrab.*

The uncertainty and confusion about moon sightings certainly happened in South Africa. An example of incorrect calculations is from only about twenty-five years ago, 'In 1988 the Jamiatul Ulama of Transvaal did not accept the sighting of the moon from Cape Town and Durban and declared the start of Ramadan a day later than these two cities '.[103]

Dr Yusuf da Costa,[104] a leading Cape Islamic scholar recounted that about ten years ago in the early 1990s, Abdul Gamat Gabier from Pinelands, (a suburb of Cape Town), came to him and told him that *qiblas* in the Cape were incorrectly aligned a few degrees in the wrong direction for facing Mecca. These few degrees would make the direction of Mecca many kilometres out.[105] De Costa explained further the early attempts to find the *qibla* orientation was the position of sunrise each day, as the sun struck your right shoulder. However, this he also explained, was only valid for the Equator. In present times, he suggested looking at a building plan. North is always shown on building plans, allowing one to turn a little to the right and *qibla* is more or less correct. Changes in the Cape would have to be made twice, in masjids and cemeteries. However, in both the Observatory and Mowbray cemeteries,[106] the position was corrected on the top only, as the bodies below obviously remained facing in their original, slightly incorrect *qibla* direction. On speaking with Sheikh Gabier himself, he explained that he had already noticed this problem in the early 1960s which he put down to the fact that not many early Muslims were sufficiently knowledgeable or able to find *qibla* orientation at the

[103] Gamieldien, Fahmi (2004), *The History of the Claremont Main Road Mosque, its People and their Contribution to Islam in South Africa,* p.70.
[104] Personal interview with Dr Yusuf da Costa, Cape Town, 27/12/2011.
[105] Personal interview with Imam Nizaam Taliep, Cape Town, 15/12/2010.
[106] Suburbs of Cape Town

time of their arrival at the Cape. [107] They, he explained, had found *qibla* orientation by simply facing northwards which was towards Robben Island (which is the common way of finding north in Cape Town). However, the correction was only implemented in most Cape *masjids* in the late 1980s and 1990s.

In South Africa, actually Mecca is north – north east, as South Africa lies west and south of Mecca. In the interior of a masjid, the *mihrab* is the concave niche in the interior *qibla* wall.[108] It is from here that either the imam, or the leader of the prayers, leads the worshippers during prayers. Dr Cassiem Dharsey in an interview with this author explained that the concavity of the *mihrab* was also for acoustic purposes allowing the person reciting the prayers to be heard and also be seen by all.[109] What began as a simple indentation can now vary widely in size, shape and colour. Over time it has become more elaborate and adorned with marble and mosaic tiles.

The *minbar* is the second archetypical feature within a *masjid*, and is mostly to the right of the *mihrab.* The *minbar*, is usually three steps in height, and is similar to the Christian pulpit. While the pulpit is entered from behind, the imam enters the *minbar* from the front. The long black staff usually alongside the *minbar,* as Dr Dharsey, again told this author, acted as an aid for an imam to ascend the three steps.[110] It is from here that the *khutbah*, the weekly sermon is delivered, and can often be used as a political forum to propagate political ideas and thoughts. This was especially evident during the apartheid era in South Africa.

The combining of the *mihrab* and *minbar* into one niche, appears to be an innovative architectural feature found in Cape *masjids*, especially new *masjids* built from about the 1990s. The

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107 Personal interview with Sheikh Gabier, Cape Town, 12/02/2013.

108 Flood, Finbar B. Faith, Religion and the material Culture of Early Islam, in Evans, Helen, and Ratiff, Brandie, (eds.) *Byzantium and Islam – Age of Transition Seventh – Ninth Centuries,* Brochure for exhibition of the same name Metropolitan Museum New York,03/14 – 07/08/2012. Al-Walid, the Ummayyad Caliph (705 -715CE), introduced the *mihrab* in the form of a concave niche.

109 Personal interview with Dr Cassiem Dharsey, Cape Town, 14/02/2013

110 Bradlow, Frank and Cairns, Margaret, (1978), *Early Cape Muslims,* p.108. This called a tonka/tonga from the Malay word 'toengat'

two are often combined under a single vertical slab of marble, or under a slab inscribed with a Qur'anic inscription, the *Kalimah* (word) [*ilaha illa-allah*], meaning, "There is none worthy of worship besides God"and *[Mohammadun rrasul-llah-i*] meaning, " Mohammed is His messenger".[111] There is currently no documentation on this, thus presents material for a future monograph.

Of the *masjids* in the Cape documented in this thesis, many domes appear on the minarets rather than central domes. However, the Habibia Masjid (1905) presently has two prominent domes, one over the masjid and the second over the *kramat* which was only completed in 2014. The Ahmedi Masjid (1945), the Masjidul-Quds (1982), the Masjid Kareem (2006) in Eagle Park and the Masjid Dur Rasheed (2009) all have prominent domes. The inside appearance of the dome is the first contact that a worshipper makes with Allah, as one naturally looks up into the inside of a dome. It is only in the last few decades that the insides of domes at the Cape have become more elaborately decorated, following many examples in the modern Islamic world which conflicts with the earlier unadorned *mihrab a*nd *minbars*.

[111] A literal translation.

Chapter 3: Kramats

In the Cape, *kramats* are important ancillary religious buildings held in high regard by Cape Muslims. They are 'monuments to the widespread belief in the spiritual teachings and supernatural powers of Muslim saints', commonly known as 'walis' (friends of Allah) in the Cape, and Sheikhs in India.[1] Still firmly in place, Cape *kramats* comply with a forecast made 250-years ago that the 'Circle of Islam' (a group of *kramats*) around the Cape Peninsula would protect Islam and allow it to prosper. The prediction is well- known and is still respected within the Cape Muslim community. The original Circle comprised tombs of eight holy men, starting at the old cemetery on Signal Hill (Tana Baru),[2] just above the original quarry that was used for Friday *Jum'ah,* where two important pious men are buried, continuing to a grave much revered, which is above Oude Kraal beyond Camps Bay on the Atlantic seaboard, then sweeping around the Twelve Apostles mountain range to a *kramat* in Constantia on the Tokai Road near where Simon van der Stel established his wine farm. The Circle then crosses False Bay to the most widely known of all the tombs, the *kramat* in Faure, where Sheikh

Yusuf is said to be buried, and near where he was interned on the farm Zandvliet which is close to the Strand on the eastern False Bay coast line.[3] The Circle was completed by a *kramat* on Robben Island which was a place of incarceration from the time that the Dutch occupied and ruled the Cape. Provided the circle was not broken, Islam would be protected and would flourish.

Although this thesis is focused on masjids in the Cape, the place of *kramats* in *masjid* architecture cannot be ignored and after the break-up of apartheid many have been renovated. As they are mausolea of pious men, they enforce the defiance against the original suppression of their religion, their identity, and show their tenacity and the upholding of the tradition of Islam which these

1 Currim, Mumtaz, and Michell, George, (eds.) (2011), *Dargahs Abodes of the Saints*, p.9.
2 Tana Baru - Malay for 'new land', however, in the Cape it is the name of the cemetery
3 Sheik Yusuf had supported Sultan Ageng before being captured and finally exiled to the Cape

men displayed to further their faith, enabling it to survive and establish itself as an important facet in the history of South Africa. Such men in Cape Islam are believed to have played leading roles in the development of early Cape Islam. Their localities are varied as enslaved Muslims often fled from the settlement, therefore *kramats* are found in the forests and hills around Cape Town.

The origins of *kramats*, can be traced to the Malay Archipelago, where there is still a *Kramat* Road and *Kramat* Lane in Singapore, and where *kramats* are referred to as 'keramats'.

Sufism, a mystic form of Islam, was introduced into the Malay Archipelago in the fourteenth century from India and was widely practised.[4] This brought with it belief in spirits, prophets, the archangels and the cult of saint worship. The Arabic word *'karamah'* means an act of generosity, while the blessings derived from saints are known as *'baraka'.*

This form of reverence continued, and *kramat* veneration has not only survived but was also strengthened, and in some ways was legitimised and institutionalised. Walter Skeat states relating to Singapore, 'although officially the religious centre of the community is the mosque, there is usually a small holy place known as a *kramat*, where vials are placed on special occasions and which are invested with a very high degree of reverence and sanctity' [5] Nowadays visits to *kramats* provide spiritual comfort to Muslims from all levels of society.

Male requests deal with personal matters such as the desire for progeny, the healing of incurable illnesses, the winning of local disputes or the prevention of calamities and the solving of matrimonial problems. Female visitors have concerns about anxiety, infertility, marital problems, and new jobs or about undertaking a long journey, for which they want personal guidance. Women want their prayers will reach God, and their problems will be solved by visiting the *kramat.* A woman feels close to a *'wali'* who has extraordinary characteristics, often regarded as mysterious, and who is

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4 Chittick, William C.(2008), *Sufism,* p.76.It is thought that Rumi could have introduced Sufism to India in the 13th centur

5 Skeat, Walter William, (1984), *Malay Magic,* New York, Oxford University Press, 1984, p. 62

subsequently treated with awe and reverence. Bte Isahak Zuraihan, in *Cutural Practice versus Religious Injunctions: A Study of Keramat Worship in Singapore,*[6] emphasises that it is not *kramat 'worship,'* but *kramat 'veneration'* However, there does seem to be a difference within the Cape community in the levels of religious awareness and the degree of popularity in the practice of visiting *kramats*.

The *kramat* on Robben Island influenced the founding of the Cape Mazaar (*Kramat*) Society in 1982, when a group of Muslims, intent on preserving *kramat* history and legacy, acknowledged the outstanding contributions of their pious predecessors who were fundamental in propagating Islam in the Western Cape.[7] The society agrees that *kramats* are not a reliable way to record history, but they do reflect a monumental, permanent history of Cape Muslim culture and religion which marks the long-standing presence of Islam in the Cape. The Society, produced a guide covering the Cape's *kramats*, (1996) incorporating a potted history of each.[8] All information on Cape *kramats* was given to this author in a personal meeting with executives of the Mazaar Society.[9] What *kramats* may have looked like before renovation can be judged by those *kramats* not within the immediate environs of central Cape Town.

For visitors, having no knowledge of the history behind the *kramats*, the Society's booklet is a useful guide from which basic information can be obtained. Visitors or those wishing to visit all the original eight *kramats* can do so in one day, except the one on Robben Island, which has to be accessed via a ferry trip to the island which can be arranged. Since the publication of the brochure, the number of *kramats* found at the Cape has increased to twenty-four. Presently in the guide there is a photograph of each verified *kramat*, a map of its vicinity and GPS co-ordinates for easy location.

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6 Zuraihan, bte Isahak, (1995), *Cultural practice versus Religious Injunctions, a study of keramat worship in Singapore.*

7 In 1982, Robben Island was still a place of internment of political offenders.

8 Jaffer, Mansoor, (2010) *The Guide to the Kramats of the Western Cape,* p.5.

9 Personal meeting with Sheikh Abduragmaan Alexander, Imam of Masjidul-Quds, President of the Cape Mazaar Society, Khaleel Allie Executive of the Administration of the Mazaar Society, and Mahood Limbada Chairperson of the Society, Cape Town, 21/02/2014

There is an oral tradition that Nelson Mandela, (although not a Muslim), during his time on Robben Island found the *kramat* a source of inspiration in times of despondency.

Some Muslims feel that the fundamentals of Islam, such as prayers or the recitation of the Qur'an or memorisation of the twenty traits of God are learnt by rote, and that ablutions and fasting are automatically performed, whereas visiting a *kramat* can be considered a voluntary religious act bringing the visitor closer to someone who God loves, a *'wali'.*

The person buried in the *kramat* must have had special qualities that could have been observed by everyone, and his *'karamah'* must have been witnessed while he was alive, for him to be revered posthumously. One should visit a *kramat* to gain 'baraka', (a semi-divine power acquired through religious devotion and piety), for it to be of benefit. The importance of a person's underlying intention behind the act of visiting a *kramat* must be consistent with the teachings of Islam.

The role of the *kramat* in Muslim faith is somewhat controversial because some of the Islamic principles concerning *kramats* are incompatible with, and contrary to, the tenets of Islam. Visitations to *kramats* may imply the misconception that perhaps the persons buried may be worshipped, which opposes the Islamic proclamation that there is only one god, Allah.

K.M. Jeffreys wrote four articles on *kramats* in *The Cape Naturalist,* (a botany journal), between the years 1934 – 1939, describing the Circle of Islam.[10] She described the natural habitats around the *kramats* and their locations but made no mention of their architectural structures, which probably did not exist at her time of writing. Both the guide and Jeffery's articles acknowledge that *kramats* are holy shrines and stress that they should be accorded the courtesy and dignity they deserve, exhorting visitors to act with the correct decorum when visiting *kramats.* At each *kramat* there is a distinct feeling of serenity and awe and a sense of great tranquillity. In oral tradition, most in the Cape Muslim

[10] All four articles are noted in the Bibliography and referred to when necessary and credited in the text.

community know of the existence of the Circle of Islam but when questioned did not have any in-depth knowledge of the people buried in the *kramats*.

Originally these were simply built places of veneration, but over the years they have been altered and enlarged, and with most of the recent repairs and alterations they present with an Indian feel, suggested by the use of domes, and exterior decoration, as colour forms an important aspect of *kramat* decoration. *Kramats* are painted mainly in the Prophet's favourite colour, green. The use of yellow which is often seen as a highlighting feature which creates an aura of sanctity related to Malay divine kingship. A distinctive internal feature is that the actual graves themselves that are covered by numerous clothes. The structures are generally square in shape, and as the number of *kramats* now exceeds twenty-four, only a selection of *kramats* are described.

3.1 Kramat of Sayed Abduraghman Motura [11]

The Kramat of Sayed Abduraghman Motura is located on Robben Island (Dutch name for seal) - an island about four miles (6.9 km) from Bloubergstrand, west of Cape Town. Prisoners were sent here between the years of 1658 when Autshumato (also called 'Harry') was the first person to be imprisoned for attempting to steal back cattle that had been confiscated by the newly arrived Dutch.[12] The island has at various times been a prison, a hospital, a military base, and notorious known throughout the Apartheid era as a place of isolated interment of political prisoners ending in 1991. The best known was Nelson Mandela.

[11] Sayed infers an Hadhrami sayyid but no one in the Cape recognises of any connection.

[12] Elphick, Richard, "The Khosian to C. 1770", in Elphick, Richard, Giliomee, Hermann (eds.) (1979), *The Shaping of South African Society 1652 – 1820,* p.11.

Figure 6 Kramat of Sayed Abduraghmann Motura, Source: Guide To The Kramats Of The Western Cape.

The *kramat* on Robben Island was constructed by prison authorities in the apartheid era sometime during in the 1960s to commemorate Sayed Abduraghman Motura who was said to bring comfort to his fellow prisoners when they were ill on the island. This is supported by 'a vague reference to a political prisoner from Batavia who was sent to Robben Island on his arrival in the 1660s'.[13]

It is a square structure, with grey stone outside walls and a central dome with smaller, almost squat, domes at each corner. The whole *kramat* is within a wire fence. The entrance is approached from four steps which are underneath a projecting perpendicular extension just below roof level, supported by two corner pillars. The black entrance door is set back within a white plaster pointed arch surround.

3.2 Kramat of Sheikh Yusuf

This *kramat* is located in Faure – near the Strand, on the east coast of False Bay where Sheikh Yusuf was interned on his arrival as a political prisoner. A more detailed account of Sheikh Yusuf is

[13] Elphick, Richard, The Khoisan to C. 1770, in Elphick, Richard and Giliomee, Hermann, (eds.), (1979) *The Shaping of South African Society,* p.11

discussed in chapter 1 p.15, *Background to the Early Masjids*. It was Imam Abdol Wahab, the imam at the Jamaeh Masjid, who acquired the land for this *kramat* through the acquisition of the Faure Camping Ground, the transfer of which was in 1862.[121][14]

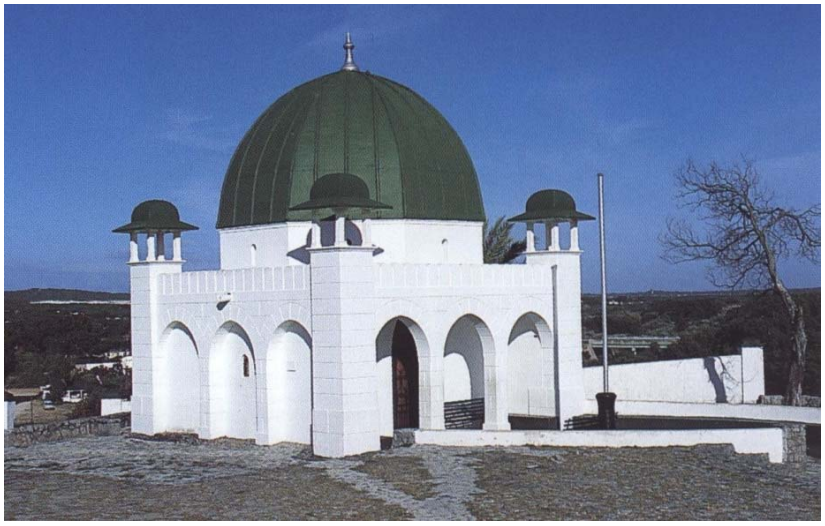

Figure 7 Kramat of Sheikh Yusuf,
Source: Guide To The *Kramats* Of The Western Cape

This *kramat* has been recently altered. The square construction has a series of three arches on each of the four sides, and at the corners are square pillars on top of which are small domes supported by four thin pillars. Both reminding one of Indian *chatris*, and each of these small domes looks very much like a lady's rounded hat with a broad brim. The central dome is painted green as are the other domes.

[14] Deeds Office, Cape Town (DO), Deed No: 121, 06/03/1862.

3.3 *Kramats* in Constantia

3.3 a) Kramat of Sheikh Abduraghman Matebe Shah

Located in Klein Constantia - in the southern suburbs of Cape Town, near where Governor Simon van der Stel established the first wine farm in in 1685, this *kramat* is the best known of the *kramats* in Constantia and is part of the original Circle of Islam.

Sheikh Abdurahman Matebe Shah, known as Orang Cayen, a Malay title meaning a man of power and influence, was regarded as having been particularly dangerous to the interests of the Dutch at the Cape. The Sheikh was said to have taken part in the resistance to the Dutch in Malacca, and was recognised by his followers as a tariqa (a saint).[15]

Figure 8 Kramat of Sheikh Abduraman Matebe Shah, Source: Guide To The Kramats Of The Western Cape.

The *kramat* had deteriorated badly and a new structure was designed and created one of Cape Town's leading architects, Gawie Fagan firstly in 1984 and also in 1997.[16] This now is a low white plastered building with green pilasters and yellow striped pilasters placed at regular intervals. On top of the building are four white pedestals with black painted plaster domes. The main green onion

[15] *Tariqa* means a Sufi order, however, in the Cape it infers a saint.
[16] Information obtained from the office of Gawie Fagan – architect, Cape Town, 14/05/2014.

shaped dome is edged yellow by a scalloped base and a yellow finial which is a recognisable Indo-Islamic feature. The entrance is a simple wooden door with a white wrought iron security gate in front of it and windows placed between the pilasters which reach up to the top edge of the wall.

They have rectangular wooden frames topped with semi-circular fanlights, above which are rounded green mouldings echoing the fanlights, and still have jutting out perpendicular portions on their sides.

3.3 b) Kramat of Sayed Mahmud

This *kramat* is on Summit Road, Constantia, and is a smaller kramat than the one before. Sayed Mahmud was a political prisoner and the information on the inscription on this memorial is one of the few that is supported by records in the Cape Archives.

Figure 9 Kramat of Sayed Mahmud,
Source: Guide To The Kramats Of The Western Cape.

The building is predominately white plaster, with the dome and panels within the bulky side bastions painted green. It is mounted on a platform approached by five steps. At the corners of the platform are four free-standing Ionic columns. The pediments have yellow highlights, and at the four corners are fort-like bastions with L-shaped angled projections with pilasters on each corner. On top

of each is a semi-dome attached to the wall supporting the central dome. A wooden frame surrounds the wooden entrance door which has glass panels on each side of it, and over the entrance door is a keystone painted yellow. An inverted U-shape window is within an arched indentation part of the front hexagonal support system of the dome. The large centre dome rises from an octagonal base, the corners of which are stepped back below the actual dome.

3.4 Kramat of Sheikh Nooral Mubeen

This *kramat* is on the top of Oude Kraal hill, which lies midway between Bakoven and Hout Bay on the Atlantic Seaboard, a point just past the tourist area of Camps Bay on the way from the centre of Cape Town to Hout Bay. It is reached from the main road by climbing up a series of steps. Legend has it that Sheikh Nooral escaped from Robben Island either by swimming, to be saved by enslaved fishermen, or that he walked across the ocean from Robben Island. He hid on the mountain above Oudekraal about 150 metres from Victoria Road which runs along the Atlantic seaboard before reaching Hout Bay. On weekends and on public holidays, people can be found reading the Qur'an within the environs of the *kramat.*

Figure 10 Kramat of Sheikh Nooral Mubeen,
Source: The Guide To The Kramats Of The Western Cape.

This is a square building painted a vivid blue colour, drawing attention to the white detailing around the windows and the door. There is no visible roof; however, there are white cement urns on the parapet. Access is via a broad double-door entrance, with each door consisting of wooden bottom panels and windowed upper portions. The central glass panel of each door is long and narrow with a pointed arch apex, reminiscent of windows found in many *masjids*, for example the Jameah Masjid (1846) in Bo–Kaap and the Kramat of Sheikh Abdurahman Matebe Shah documented above on pp 96 - 97, although narrower. On each side of the doorway are long, narrow, wooden framed windows, crowned by a semi-circular fan lights and topped with white rounded plaster decoration echoing the shape of each window. This surround of semi-circular plaster moulding is seen on many Cape masjids, for example the Auwal Masjid (1854). With no obvious dome this structure appears very domestic in appearance.

3.5 Kramats on Signal Hill

It is quite understandable that *kramats* are found on Signal Hill, as this hill is just above and adjacent to Bo-Kaap, where the first recognised Muslim community lived after enslaved emancipation. It is also the site of the oldest established Muslim Cemetery, Tana Baru. The cemetery was threatened with closure in 1886, but the Muslims of the Bo-Kaap defied this by burying a child there two days after it was officially closed.[17]

[17] Davids, Achmat, (1985) *The History of the Tana Baru*, p.2.

3.5 a) Kramat of Sheikh Hassen Ghaibie Shah

Figure 11 Kramat of Sheikh Mohamed Hassen Ghaibie Shah,
Source: The Guide To The Kramats Of The Western Cape.

Sheikh Hassen Ghaibie Shah is said to have been one of the followers of Sheikh Yusuf. The site is surrounded by a low wrought-iron fence mounted on a small brick wall. A star is placed on the top of one of the gate posts and on the other, a crescent. The *kramat* is square shape with a spherical dome of which only the top third is visible above the parapet of the white structure. It is topped by a flattened spherical protuberance on which there is a smaller sphere. The front façade is dominated by four pilasters, one on each side of the door and one at each corner. These are painted dark green, the Prophet's favourite colour, with yellow highlighting in the indented curves of the pilasters. They are joined by a small protruding classical pediment repeating the same green with yellow highlighting. On the corners of the front façade are two small pillars of green and yellow barber's pole shape topped by small green sphere. The wooden door is painted black and has a small canopy, covering its entrance to shield visitors in inclement weather, supported by green and yellow corbels. The door is flanked on either side by a window, but these are wider than in *kramats* previously described. They are square with semi-circular fanlights over which are semi-circular rounded hood mouldings similar to the windows on the *kramat* of Sheikh Abdurahman Matebe Shah.

3.5 b) Kramat of Tuan Guru (or Imam Abdullah Qadi Abdus Salaam)

There are four well-known graves in the Signal Hill area, of *Tuans*, or learned men. Most famous is Tuan Guru buried in the Tana Bara cemetery on Signal Hill.

Figure 12 Kramat of Tuan Guru,
Source: The Guide To The Kramats Of The Western Cape.

Surrounded by low green bushes at ground level, this *kramat* appears as a broken yellow face brick pyramid, only intact to the height of a door and does not resemble any other *kramat.* There are no windows and only an open incomplete doorway, the *kramat* is purposely open to the sky which is surprising as Cape winter rains can be quite severe. There is no explanation as why this *kramat* differs so much from all others.

3.5 c) Kramat of Sayed Alawie[18]

Sayed Alawie, referred to as Tuan Said,[19] one of the well-known Tuans. He came from Mocha in Yemen, and was said to have mystical powers, and oral tradition states, he entered the locked and guarded Slave Lodge carrying the Qur'an.[20] His prison sentence was for a period of eleven years, and

[18] It is always stated that he came from Yemen therefore almost certainly an Hadhrami Sayyid but no evidence of this in the Cape.
[19] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.17.
[20] Ibid. p.17.

on his release is generally regarded as being the first official Imam of the Cape Muslim community.[21]

Figure 13 Kramat of Tuan Sayeed Alawie,
Source: The Guide To The Kramats Of The Western Cape.

This *kramat* is most prominent on Signal Hill and constantly seen from below on the road from central Cape Town to Sea Point. It is a simple structure entered through a garden gate. Unlike other *Kramats* discussed here its plastered walls are painted yellow. Above is a semi-circular 'dome', consisting of two simple bent, crossed intersecting stainless steel ribs upon which is a star. The doorway projects forwards and is accentuated in white with green shrubbery leading up to it on either side. On either side of the door are two incomplete semi-circular walls. Entrance is through a passage which leads to the main chamber housing the grave.

3.6 Kramat of Sayed Abdul Malik

This *kramat* is in Vredehoek, part of the City Bowl, very near central Cape Town, south of the original settlement and near St Cyprian School which is a leading independent girls' school catering for

[21] Shell, Robert C-H., *The Establishment at the Cape from the beginning of Company Rule to 1838,* B.A, (Hons) thesis UCT. 1974.

girls from three years old to matriculation which is usually about eighteen. It was founded by the first archbishop of Cape Town, Robert Gray in 1871. Lately there has been a lot of antagonism by local residents to the situation of a *kramat* in the centre of their residential and school area. Muslims, however, argue and proclaim that it is the grave of Sayed Abdul Malik, who arrived as an enslaved person with Sheikh Yusuf and was therefore a very important person.[22] He is one of the best-known of the holy people buried on, and along, the mountain ranges and ridges of the Cape Peninsula.

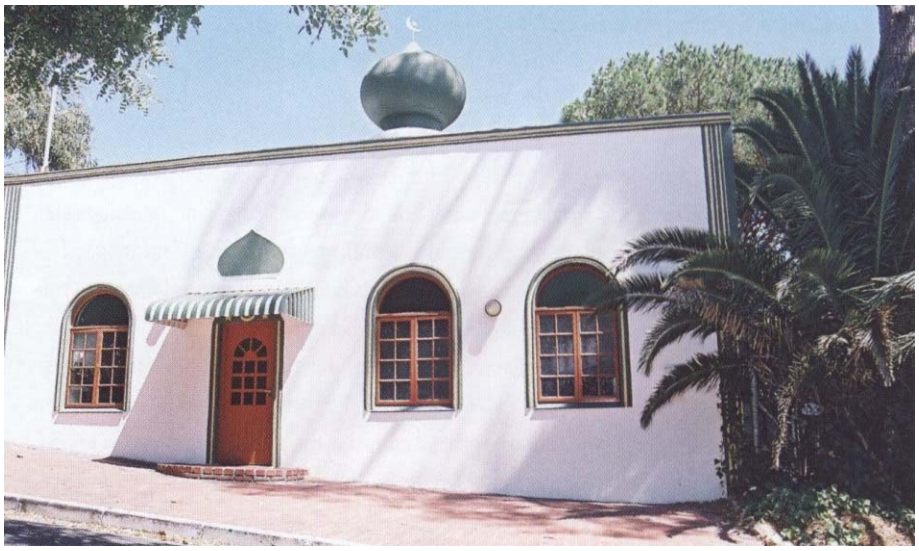

Figure 14 Kramat of Sayed Abdul Malik,
Source: The Guide To The Kramats Of The Western Cape.

The white building is square, with an onion shaped green dome seen above the parapet. The door's position in the façade is slightly left of centre, and is covered with a green and white modern awning above which is, and attached to the wall, is a green onion shaped dome in relief, painted green. There are three windows on this facade, the two on the right of equal size with rounded tops, while the one on the left is narrower to adjust to the space between the door and the corner of the building.

[22] Cape Argus, *St. Cyprians Issue Ignores Muslim Heritage,* Cape Town, 23/12/1999.

3.7 Kramat of Sayed Moegsien Bin Alawie

In the Observatory area, close to the centre of Cape Town and part of the City Bowl, this *kramat* is near Groote Schuur Hospital, lying between two very important highways, the M4 and the M3. The daughter of Sayed Moegsien, Sharifia Qubaba Futoon binya Alawie, is still alive, living in Rylands in Athlone, a well-known area of Cape Town with a large Muslim population.

Figure 15 Kramat of Sayed Moegsin Bin Alawie

The structure, unusually painted blue with white detailing, is a square single-storey building with a tiled roof, and a green dome which appears to be in sections, protrudes from the centre of the roof. As the dome continually lies in the shadows of the branches of the trees above, it is difficult to see, and therefore the structure could be mistaken for a house.

3.8 Kramat of Moulana Abdul Latief

This *kramat* is located in the Habibia complex in Rylands, Athlone, part of the Cape Flats. The Cape Flats were named because of its flat expansive appearance. The background to the Habibia

complex is explained in Chapter 5 – Architectural Descriptions of Masjids, 1892 – 1960.Pages 199 – 204. The mausoleum has been in the process of being built since this research began and had finally been completed on this author's last visit 10/01/2014. Abdul Latief was the bother-in-law of Soofie Habib after whom the complex is named and historical evidence suggests that Abdul Latief loyally supported Soofie Habib in all his work and was responsible for the establishment of the *khanqah* on the site.[23]

Figure 16 Kramat 18/02/2010

Figure 17 Completed kramat 10/01/2014

It is a concrete square structure, much larger than any of the mausolea described. On the corners of the four-sided building are square pilasters on the tops of which are small domes. They are supported by four small narrow columns with small domes reminiscent of those on Sheikh Yusuf's *kramat* in Faure near the Strand outside Cape Town. In the centre there is a large covered canopy entrance which has three doorways. The one on the extreme right is of solid wood which is the actual entrance, whereas the other two are mainly of glass repeating the shape of the door but much narrower and more elongated. The dome in the centre has a typical large Mughal onion shape. The window features are suggestive of early Cape Dutch church style, as seen on the Jameah Masjid (1854). On either side of the entrance what appear to be windows are insets into the plaster, having the exact shape and size of the two outer actual windows. These are oblong, curving into pointed arches and have rounded plaster outlines. The large inner chamber is the actual mausoleum.

[23] Habibia Soofie Masjid, Centenary Magazine, (2005) pp 24 -25.

Chapter Summary

Besides the Circle of Eight, sixteen more *kramats* are now included in Cape *kramat* veneration. These range from those within Cape Town, and beyond the Cape Peninsula in the Worcester, Caledon and Wellington areas. The ones outside Cape Town are very simple structures, enclosed with surrounds of carefully selected stones, with very little ornamentation and usually with wrought iron railings. As these are in the open, they are not covered with the mountains of linen and cloths which usually cover the graves in Cape Town, probably due to the fear of theft. In an article written by Jackie Loos in The Cape Argus, 20/03/2002, she recalls how a clever imam spread a report that thieves who stole the coverings had lost fingers from one hand, '... since which the graves of those departed worthies remain inviolate and unprofaned'.[24]

There are many legends and beliefs about individual *kramats.* Unfortunately records, and the history of *kramats* in general in the Cape, are only of an oral nature with very little authenticated written documentation, except small potted histories of each *kramat* in The *Guide To The Kramats Of The Western Cape.*[25] The importance of *kramats* to the local Muslim community was emphasised in a conversation with Anwar Tassim, an eighth or ninth generation Cape Muslim of Indonesian background, in which he stated the importance of *kramats* as integral to Islam in the Cape, confirming that they were the places where the founders of Islam in South Africa are buried and that they are where Muslims go if they want spiritual guidance, as these structures provide an insight into the qualities of the early pious men who aided the establishment of Muslim religious culture of the Cape.[26]

As 'sayed' comes again and again in this chapter and is connected with Sayyids in Hadhrami, there may be an inference but certainly no one in Cape is aware of a connection. The materials used in many of *kramats* are recent restorations and repairs as *kramats* previously were just graves

[24] Jackie Loos has a weekly article in the above newspaper, called *'The Way We Were'.*
[25] Jaffer, Mansour, (2010), *Guide To The Kramats Of The Western Cape.*
[26] Personal conversation with Auwar Tassim, London, 14/06/2014.

marked with small surrounding fences and the actual grave covered with many sheets of material or quilts.

These have been documented, partly as a visual work and to prove that ancillary Cape Islamic architectural style also did not follow one path but rather took features from different sources but predominantly with Indo-Islamic features.

Chapter 4: Years 1794 to 1891

A format is followed throughout the periods of documentation which is been broken down into four chapters discussing size, elevations and dimensions of Cape *masjid* structures, together with the socio-historical background behind each *masjid* providing as far as possible, along with an indication of its impact on the architectural structures that emerged. This is followed by external and internal structural and architectural details starting from the establishment of a rudimentary *masjid* when on 26 September 1794 '…..a Muslim… purchased two properties in Dorp Street', which served as the first known *masjid*.[1] This is still known as the Auwal Masjid (*auwal* meaning 'first' in Arabic),[2] and proceeds up to present day when there has been an influx of Muslims into Cape Town.

The prohibition of publicly practicing their religion forced Muslims to gather first in a quarry behind Bo-Kaap,[3] in rooms of houses and then in converted houses before an official *masjid* the Jameah Masjid was sanctioned by the British government in the 1850s.

Documentation traces the trajectory of architectural change and *masjid* development at the Cape which extends to 2013, showing how significant events (such as the Group Areas Act 1966 and the ending of apartheid in 1994) brought about vital changes which have affected Muslims and hence the design and construction of their places of worship. Where possible aerial views, ground plans, external and internal photographs accompany *masjid* descriptions.

Recently this has resulted in new community resourcefulness, with examples of *masjids* being established in the informal settlements in new and rudimentary ways, using ship containers and garden sheds.

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1 Davids, Achmat, (1980) *The Mosques of the Bo-Kaap,* p.100, (DO) Transfer 6781 – 30.9.1794

2 South African spelling

3 Barrow, John, (1801) *Travels into the Interior of South Africa, p.1*. Davids, op. cit., p.45.

Durban, about 1,600 kilometres by road from Cape Town, on the east coast of South Africa was also visited. Here, as a Muslim community was established as the result of the British indentured labour scheme of the 1860s. It led to the construction of a number of *masjids* which influenced Cape *masjid* architecture. Johannesburg in Gauteng, about 1,400 kilometres north-east of Cape Town was also visited in December 2010 to inspect *masjid* construction and to assess how it may relate to Cape *masjid* construction.

As well as presenting the collected data, comparing and contrasting the various influences on Cape *masjid* building, and giving first-hand observations collected during personal visits to *masjids*, this study refers to the *Taraweeg Survey* published annually by the Boorhaanol Islam Movement from 2001, and is now in its thirteenth edition.[4] It covers most *masjids* in Cape Town and its environs, and the Western Cape an area of 2,455 km.[5] For the purpose of this research, the 2002 survey has proved to be the most comprehensive source of essential *masjid* information. It is printed in a portable size, with references to *masjids* in the chronological order in which they were established, when the first *Jum'ah Salat* was performed,[6] and names and contact numbers of the people leading the *Taraweeg salaah* (the practice of formal worship in Islam). It has been added to by this author by obtaining information from either the officiating *imam* or a senior committee member of each *masjid*. Occasionally, details contained in the Survey contradicted what was orally told to this author and where possible these discrepancies have been noted.

4 Personal email from Abdul Bassier, project co-ordinator for Boorhanool Publishing, Cape Town, 25/04/2014.

5 Vlok, AC and van der Merwe, JH, (2005), *Kagiso Junior Desk Atlas,* Tourism, p.25.

6 Nanji, Azim, (2008) *Dictionary of Islam, Salat-al-Jum'ah r e f e r s* to Friday congregational prayer which takes place at noon. It consists of a sermon (*khutbah*) given by the imam after which he will lead the worshippers in prayers and recitation from the Qur'an which involves standing, bowing, prostration and silent praise and prayer, pp 179-80, pp 159-60.

The Establishment of Masjids

In this early period, Muslims gathered for prayer in private houses, in *langars,* which were simply rooms in houses that became dedicated places of worship.[7] Bradlow claims there were many, which had the appearance of ordinary domestic dwellings, with no outer significant *masjid* signifiers; but were merely adapted rooms to accommodate a number of Muslims coming together for prayer. As such they were 'simple houses of prayer,' and not Friday masjids.[8] These were called *langars* in Indonesia established by private persons who would not refuse strangers seeking a place of prayer and even those desiring shelter for the night. It was the result of private initiative with the upkeep being the owner's responsibility; later this became a community responsibility.[9] These were in essence *Jamaat Khanas,* which simply places where Muslims gathered together for prayers.

A madrasa (a religious school) was established in the Dorp Street property in 1794. Madrasas were the starting points where Muslim children were taught the *Qur'an* and hadith as well as other subjects, and facets associated with learning about Islam. Here a collective identity jelled and where Muslim children bonded together further enhancing the first step towards general literacy. It was only in 1847 that ground for a dedicated *masjid* was given by the British authorities and a certified *masjid* could be built in that location which still stands.

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7 Davids, Achmat, (1980), *Langar* is a Indonesian word for a room in a house which does not have *masjid* status and within the context of Islamic worship at the Cape implies 'prayer room' which was discussed in Chapter 1, pp.114 – 115.

8 Bradlow, Frank and Cairns, Margaret, (1978) *Early Cape Muslims,* pp.24 – 25.

9 Ibid,(1978) p.24.

1 1794 AUWAL MASJID: 34 Dorp Street, Bo-Kaap, central Cape Town

Figure 1 Auwal Masjid in its surroundings

In 1780, Tuan Guru was sent as a state prisoner to the Cape by the Batavian authorities, and interned on Robben Island, and released in 1794.[10] Bradlow claims he was the first known imam in the Cape,[11] who laid the foundation of religious practice which is substantiated within the community by a wealth of oral tradition.[12] Abdol Barrie,[13] an assistant imam and later imam of the Auwal Mosque, confirmed Tuan Guru's elevated position within the community in a letter which appeared in the South African Commercial Advertiser, 27 February 1836. Loosely translated from Afrikaans, states:

> I declare I was a student of *'Prins Emuam Abdulla'* (referring to Tuan Guru, who even at that time was denoted as a *'prince'* and an *'Imam'* - author's own emphasis).

Barrie continues that there were so many Muslims in Cape Town and that it had become necessary to have a 'church'. The Auwal Masjid was a modest house resembling those surrounding it, with no distinguishable *masjid* features. The house adjacent to it is still occupied by

[10] The background of Tuan Guru was dealt with in Chapter 1, pp 34 – 35.
[11] Bradlow, Frank and Cairns, Margaret, (1978), *The Early Cape Muslims,* p.14.
[12] Personal conversation with Islamic scholars in the Cape.
[13] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* p.93.

descendants of the original owner.[14] It is also called the Dorp Street Masjid, because of its location. A small (about one storey in height), squat minaret was added when renovations were carried out in the 1930s (there is no documented evidence of an exact date). The minaret is not really seen at close quarters, but can be appreciated from across the road. Sources such as William Burchell (1781–1863), explorer, naturalist and author, who was at the Cape from 1810–15, writing in 1811, claims to have seen ' … a Malay house dedicated to the Mohammetan form of worship',[15] and the Rev. John Campbell (1766- 1840) of the Missionary Society wrote in a letter of 1814 that he had visited ' ... a Mohammedan mosque' on a Friday, giving a description of a *masjid* where men sat in rows, 'a chair with three steps up to it'[16] (an apparent description of a *minbar)*, an architectural feature found in every mosque, and at the end of the ceremony the 'priest' holding 'a long staff with a silver head', a Tonga or Tonka.[17] Bradlow concluded that the only staff that matched this description was that in the Dorp Street Masjid.'[18]

Bradlow and Cairns (1978) state that the building had belonged to Europeans before being transferred to Coridon of Bengal,[19] a 'Free Black',[20] on 26 September 1794, and fifteen years later to another Free Black, his wife, Tryn van der Kaap ('Tryn from the Cape') as the 'universal heir of the late Free Black Coridon van de Kaap' (Coridon of the Cape).[21] She in turn transferred the property to her daughter Saartjie, formerly an enslaved person.[22] The house was registered in the name of Saartjie van der Kaap ('Saartjie of the Cape') on the 13 February 1809;[23] the *erven,*[24] (plots of land in

[14] Davids, Achmat, (1980), *The Mosques of Bo-Kaap,* p.12.
[15] Bradlow, Frank and Cairns, Margaret, (1978) *The Early Cape Muslims,* p.14
[16] Ibid, p. 14.
[17] Ibid*,* p.15.
[18] A *tonka* is a staff used to mark time to assist worshippers during prayers. It also assists the imam to climb the stairs of the *minbar* to deliver the weekly *khutbah*. The Prophet Muhammed carried a *tonka*. Personal conversation with Dr Cassiem Dharsey, 02/14/2013.
[19] Bradlow, Frank and Cairns, Margaret, (1978), *The Early Cape Muslims,* p.28.
[20] A 'Free Black' was a freed, formerly enslaved labourer who could own property and who owned enslaved labourers himself.
[21] Bradlow, Frank and Cairns, Margaret (1978*), The Early Cape Muslims,* p.28.
[22] Deeds Office, Cape Town (DO), Transfer 58-13, 2.1809.
[23] Deeds Office, Cape Town (DO), Transfer 6781-26.9.1794.
[24] Kromhout, Kritzinger, Steyn,(2007) *Skool Woordeboek,* p.67.

Afrikaans) are today registered in the names of descendants of the same family.[25] As early as 1841, Saartjie had made provision in her will for one of the *erven* to be used as a *masjid*,[26] as 'long as the Government of the Colony permits their Mohammedan religion'.[27] At some unspecified date Saartjie was married by Muslim rites to Achmat of Bengal who was later an imam at the mosque.[28] Achmat arrived at the Cape around 1783 and at the time of his death in 1843 he was referred to as 'High Priest of the Malays'.[29]

A document from the Supreme Court, August 1917,[30] indicates that a house at 41 Dorp Street was either partially or totally demolished. In January 1928, and an application was made to declare the property uninhabitable, and in July 1929 it was declared unfit for human habitation.[31] According to Bradlow, one house may have been demolished. This could account for the windows to the left of the front door being so much smaller than those on the right of the street façade. Researching with Bradlow, Cairns found, on examination of a valuation roll card, that in 1942 there was a 'house/mosque' structure, 'two rooms and a minaret' on 39 Dorp Street.[32] She found too that in the late 1920s and early 1930s that 41 Dorp Street (immediately next door) had deteriorated badly, substantiating the 1928 findings. Plans from 1939 and 1943 show that provisions were made for the accommodation of thirty women; instead however, the main prayer hall was enlarged, thereby losing the proposed female accommodation.[33]

The Inspection Report of 22 June 1943 by Inspector W.C. Forbes stated, "The new mosque has been built on the old site and also on the adjacent vacant land".[34] Recorded plans (9th June 1939)[35]

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25 Set down in Saartjie van der Kaap's will, No. 703, 131/1847, 1 Dec 1841, (MOOC), which stated that the executors should rent the houses, and the rent should be divided between the surviving heirs or their descendants.

26 Will of Saartjie van Kaap, No. 703, 131/1847, 1 Dec 1841.

27 Bradlow, Frank and Cairns, Margaret, *Early Cape Muslims,* p.29.

28 Letter written by Margaret Cairns to Frank Bradlow, quoting DN6387-42-43,12-10.MOOC,6/9/31,in Bradlow, Frank and Cairns, Margaret*, Early Cape Muslims,* p.29.

29 Bradlow, Frank and Cairns, Margaret, (1978), *Early Cape Muslims,* p.29.

30 Office of the Master of the Supreme Court, AC236. 4th February, 1919.

31 Office of the Master of the Supreme Court, AC 509, 23rd June 1931.

32 Bradlow, Frank and Cairns, Margaret, (1978), *Early Cape Muslim,* p.30.

33 Ibid, pp 30-32.

34 Ibid, p.30.

were submitted to the Cape Municipality to enable extensive alterations, new floors, lintels for windows, a new minaret and minaret ladder-well, and conversion of a store room to a 'female section'.[36] Today, there is a curtained section at the back downstairs and an overflow section upstairs. When Bradlow and architect John Rennie examined the *masjid* in 1976, it appeared that only two walls of the original mosque remained and that these had been heightened. The appearance of two houses is confirmed by assessing the exteriors of the surrounding dwellings which appear to be half the width of the *masjid*. Similarly, the window openings tell of two distinct systems. The northern half matches opening types in surrounding houses (tall, small-paned sash windows), while the southern half appears altered (having closely-spaced, narrow, squat casement- type windows, suggesting that they are for toilets and the ablution facilities of the *masjid* called *wudu*.[37]

The internal bay system also suggests two dwelling units as there are many structural bays, judged by the supporting internal pillars. This author examined this *masjid* in December 2010 accompanied by Amien Paleker, an architect, and his conclusions were as follows:

The original structure, I would imagine to be a dwelling, and is likely to be older than 1794, especially when you consider the width of the internal buttress with the partially exposed stonework being part of the original building.[38]

Paleker based his findings on comments by Dr Stephen Townsend, a Cape Town architect, planner and conservationist, who showed him a dwelling on the north-western side of the Jameah Masjid, Lower Chiappini Street, by way of comparison. The same site was duly inspected by this author, along with other buildings in the area built around the same time. These included the Salesian Institute for Sailors, Somerset Road, Greenpoint, north-west of Bo-Kaap (which still has a wall

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35 Building Survey Department, Municipality Plan 59186 in Bradlow, Frank and Cairns, Margaret, (1978) *The Early Cape Muslims*, p.30.

36 Building Services Department, Plan 65511, 20 October 1943.

37 Muslims are required to be clean before handling the Qur'an, therefore a *Wudu* where ritual ablutions take place. This entails washing the face, hands and feet with clean water before entering the prayer space in the masjid.

38 Personal conversation with Amien Paleker, architect, Cape Town, 13/12/2010.

showing the same irregular stonework and plastering), and travelling south, on the same side of the road the wall surrounding the Protea Hotel, Victoria Junction, which exhibits the same features (Figures 2 and 3).

Figures 2 and 3 - Sections of the wall of the Salesian Institute for Sailors and the surrounding wall of the Protea Hotel. Both in Somerset Road, west of Bo-Kaap.

Shortly before Tuan Guru's death he predicted that worshippers would cede from the Auwal Masjid and start their own. He had also forecast a problem with Jan van Boughies, who had designs on succeeding him.

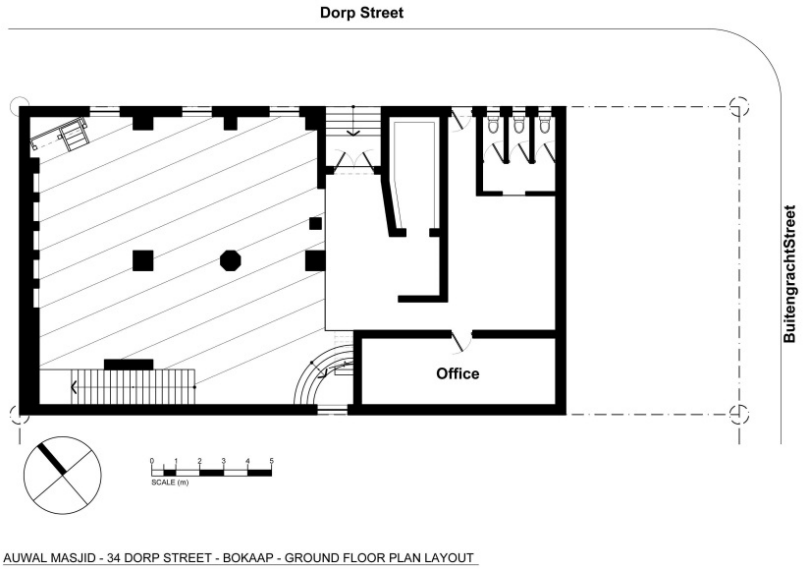

Figure 4 Plan of Auwal Masjid (Source: Amien Paleker, architect, 2013)

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Figure 5 Auwal Masjid

Figure 6 Gated entrance

The street façade shows an elongated single storey building (Figure 5). A comparison with the smaller, surrounding houses, also complies with the recorded history that it was two houses. The same parapet runs along the whole façade. The minaret, slightly more than a single storey in height (Figure 5) may have been added with the renovations which were carried out in the late 1930s and early 1940s, judging from the submitted plans of 1939 and 1943. The first tier of the minaret is square, and the second and third tiers octagonal, terminating in a hexagonal dome, the size of which is restricted by the size of the top tier of the minaret. Prior to this, there could have been a ledge or balcony from which the *bilaal* called to prayer; this was confirmed by an elderly worshipper at the *masjid*.[39] This *masjid* has been redecorated twice since the start of this research in 2010, and the colour of the outside walls has changed from dark grey to dark green; however, no other alterations have been made. There is no distinct *qibla* projection on the outside wall as only the street façade is west, and the *qibla* would be on the north wall, and the *masjid* is set among houses on both lateral sides.

[39] Personal conversation with unknown person at the Auwal Masjid, Cape Town, 13/12/2012.

INTERNAL FEATURES

Figure 7 Interior with different column structure

Figure 8 Section showing original construction

Figure 9 *Mihrab/minbar*

Figure 10 Detail of *minbar*

The interior it is a functional space with two column types, square and octagonal (Figure 7), and the details and finish of which differ from one another. A small section of the original wall is encased in glass, giving an indication of the stone used to build the original house (Figure 8). The main building material appears to have been of large stones, probably taken from the quarry above Bo-Kaap. A primitive mortar was used to bind the stones together, but its composition could not be obtained, but shows a distinct connection between the building techniques of this *masjid,* and the Salesian Sailors Institute wall, and the wall of the Protea Hotel clearly recognisable in (Figures 2 and 3). The *mihrab/minbar* has moved its orientation to the northern corner of the prayer hall (Figure 9), with its position being the corrected *qibla* direction. This makes the *safs* (lines woven into the

carpet) run skew.[40] The location of the earlier *mihrab* has been obscured and was not located. The *minbar* is adjacent to the *mihrab* and both are within a pointed, wooden Indonesian-type in a pointed arch structure in the northern corner. It is the first instance of Indonesian influence in a Cape *masjid*. This is recognised by its size and the strong trefoil arch on the top the wooden combination, instead of the less ornate minibars one sees in Cape masjids. It is of light wood with a darker wood strip dividing the arch into panels in a fan-like shape. This shape is uncommon in Cape *masjids* (Figure 10) and can be traced back to the Malay culture of the Malay-Muslim Sultanates in the Indonesian archipelago. This author was unsuccessful in trying to obtain photographs of the interiors of Indonesian and Malaysian *masjids*.

2 1807 PALM TREE MASJID (also known as Jan van Boughies Masjid): 185 Long Street, Bo-Kaap

Figure 11 Palm Tree Masjid in its surroundings

[40] *Safs* are the markings/lines in the carpet, indicating *qibla* direction

Oral tradition states that this masjid was founded as a direct result of a dispute stemming from Jan van Boughies, a Free Black,41 who had desires on the leadership of the Muslim community. He was however thwarted by Tuan Guru42 on his deathbed. This resulted in van Boughies and Frans van Bengalen seceding from the Auwal Masjid (as Tuan Guru had predicted) and buying a house in Long Street, where there were two palm trees **growing** outside. Presently one has been cut down be (Figure 12). A *langar* was established upstairs and used from then on for congregational prayers. As this became a regular prayer room, it was recognised as a *masjid,* and *Jum'ah* (Friday prayers) was performed from its inception onwards and continues to be performed today. In 1860, van Boughies's wife Salie, who had inherited the property, assigned the administration of the house to seven Muslim trustees on condition that it should not be sold or mortgaged but used only as a *masjid*.[43]

EXTERNAL FEATURES

Figure 12 *Masjid* from the street

Figure 13 Entrance is in the shadows in previous photograph

The building displays no distinct *masjid* features; and it continues to have the dual functions as a place of prayer and a domestic dwelling situated on a busy thoroughfare, blending in with the

41 In his will he referred to himself, as 'the free man manumitted by the free woman Salie, who was his wife. Free Blacks could own property, and own enslaved people. Free Blacks often bought enslaved people so that they could grant them freedom

42 Davids, Achmat (1980), *The Mosques of Bo-Kaap*, p116, p.118

43 Ibid., p.115,

surrounding buildings. The entrance door is a typical Cape Dutch feature, a *bo-en-onder*[44] or stable door (Figures 12 and 13), so that in the heat of summer the open top half can allow air to circulate, while the closed lower half keeps out dust. The windows are the small-paned sash windows seen on many Cape Dutch houses. The ground floor windows have level lintels, whereas top floor windows have curved lintels (Figure 12).

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Figure 14 Showing carpet *safs*

Figure 15 *Mihrab* and *minbar*

Figure 16 *Mihrab*

The roof was sagging. Two large supporting cast iron pillars in the middle of the prayer space have been installed but no one interviewed at the *masjid* by this author knew when. (Figure 12) These two pillars support the roof beams as roofs built in the late 1700s and early 1800s were known to have wooden beams onto which wooden boards were laid to take a layer of puddled clay, and then bricks were laid on top.[45] The *mihrab* is a semi-domed shallow alcove, within a wooden frame (Figure 16). The *minbar* is separate from the *mihrab*, and to its right (Figure 15). It has no distinct design features. The origin of the lace curtain canopy surrounding the *minbar* has proved impossible to trace (Figure 15). The *mihrab* and *minbar* have been repositioned, and the *safs* in carpet are at a 45° angle to the walls. *Safs,* are lines woven into the carpet indicating the direction of Mecca towards which all worshippers face while praying, so that one concludes that this was to achieve correct *qibla*

[44] Afrikaans for 'top and bottom'.
[45] Pearse, G.E. (1957) *Eighteenth Century Architecture in South Africa,* p.25.

direction.[46] An overflow section is located in a downstairs room near the house entrance, also a '*langar',* which also serves for women if needed. The imam and his family occupy the rest of the house.

3 1834 NURUL ISLAM MASJID: 134 Buitengracht Street, Bo-Kaap

Figure 17 Nurul Islam Masjid in its surroundings

The Nurul Islam Masjid was founded in 1844, the first *masjid* to be formed by a group of worshippers and also the result of young Muslims asserting their independence.[47] These were two sons of Tuan Guru and three sons of Achmat of Bengalen and Saartjie van der Kaap.[48] Saartjie van de Kaap, and owner of the property on which the Auwal *masjid* stands, did not approve of her three sons establishing this breakaway *masjid*, and revoked their status as executors of her estate and denying them the honour of her burial.[49] The *masjid* is about 100 metres from the Auwal Masjid. It was established close to a stream which ran nearby which would serve for ablutions. When founded,

[46] The incorrect *qibla* position has only been corrected within the last twenty years.
[47] Deed of transfer, No. 146, 27/2/1844, (DO).
[48] Achmat van Bengalen oversaw the education and well-being of Tuan Guru's sons after his death.
[49] Davids, Achmat, (1980) *The Mosques of Bo-Kaap,* pp108 – 109.

there were about 150 worshippers. The *masjid* was enlarged in 2001 to allow for 700 worshippers and was again altered again in 2009 – 2010.[50]

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Figure 18 Street façade (2010)

Figure 19 External façade (2010)

Figure 20 Street façade (2014)

Figure 21 External façade (2014)

All first documentations were made in February 2010 prior to 2011 alterations (Figures 18 and 19). In February 2014 another visit was paid and photographs were taken to note the changes (Figures 20 and 21).

[50] Nanji, Azim, *Dictionary of Islam, (2008)* pp 71 -71. It is mainly men who come to worship in masjids. Women come on to mark the end of Ramadan, Eid al-Fitr and the Eid al-Adhu.

The street façade fronts the caretaker's accommodation; it is extremely difficult to see the actual *masjid* from the street as it is recessed quite far back and only a very small section is visible through a wrought-iron padlocked gate, which leads up an alley into a small courtyard (Figures 18 and 19). Recent alterations were completed in 2011, as well as the outside colour which has changed from ochre to a light grey (Figures 20 and 21). The main door is aligned with the centre of the minaret which can just be seen from the outside gate. The windows in the main body and the minaret differ. Within the body of the building they are keel-shaped, whereas those in the minaret are small-paned, tall and narrow, with rounded tops. Viewed from the entrance, the minaret has a shallow ledge at the base of the first tier, with the next tiers are punctuated with two sets of double windows, one above the other. The top tier is a narrow octagon terminating in a pointed dome. As part of earlier alterations, a third floor was added to the *masjid* and a small opening was created in the top floor at the northern corner to let in light into the masjid over the *mihrab*/*minbar* area, linking the three floors into an atrium-like space.

Alterations were completed in 2014, and the newly erected minaret rises above the higher roof level so that its onion shaped dome can now be seen. The masjid's original dome is mounted on poles to clear roof level above the front street façade so that it too can clearly be seen (Figure 22).

Figure 22 Showing the original dome in the front and the newly erected minaret with the dome seen from the road.

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Figure 23 *Mihrab* and *minbar* (2014)

Figure 24 The *masjid*'s original entrance

Figure 25 Part of the original wall

Figure 26 Indonesian carved bookcase

This author was not able to enter the new prayer area at the time of research in 2011, but was informed by the architect Mohammed Bassa that the *mihrab*/*minbar* had been replaced and was correctly aligned. With the alterations, the *mihrab* – a simple semi-circular wooden structure with Indonesian carving above – is in a corner. A three-stepped *minbar* was to right of the *mihrab*, with matching wooden carving above. A bookcase in an alcove was described to this author by Sheikh Sirag Johaar (the present imam) as having been made by woodcarvers whose ancestors were enslaved Indonesian labourers similar to the one shown in (Figure 26). [51]

[51] Personal communication, Sheikh Sirag Johaar, Nural Islam Masjid, Cape Town, 06/02/ 2010

4 1838 YUSUFFIA MASJID: Mosque Road, Wynberg

Figure 27 Yussufia Masjid in its surroundings

The Yusuffia Masjid was established in 1838 in Wynberg which was strategically placed between the settlement and Simon's Bay, the Dutch winter anchorage, established in 1743. The roads were gravel and stone, and as these were often used, wagons frequently needed repair and Muslims were well known repairers of wagons. The *masjid* may have been named after Sheikh Yusuf, as proposed by a worshipper.[52] In 1659, van Riebeck described in his *dagboek* (journal) the first pressing of wine on the farm he had established in the area: "Today, glory to God, wine was pressed for the first time and the new must fresh from the tub was tasted".[53] Enslaved Muslim labour was working on the wine farms in the area which included Wynberg (wine mountain in Afrikaans), suggesting that these Muslims would be in need of a masjid. "Some farms were worked entirely by enslaved labourers, while absentee landlords arrived periodically to hunt game and inspect their property."[54]

[52] This was proposed by a worshipper at the masjid, Cape Town, 12/08/2011
[53] Green, Lawrence, *(1935), Tavern of the Seas, p.35*
[54] Robinson, Helen, (1998) *Beyond the City Limits,* p.3

During the Dutch period at the Cape, there was already a military outpost between the Alphen estate (which produced wine) and the established wagon route.[55] When the British took over the Cape from 1806 onwards, the pleasing surroundings encouraged investment and stimulated the local property market. Lady Duff Gordon, a visitor to the Cape, described Wynberg as '… rather like Herefordshire: red earth and oak trees.'[56] British officers sought property as suitable accommodation for their families for the duration of their stay in the military camp in Wynberg. Although one must be cautious of census figures in the Almanacs,[57] the list of occupations listed in the Almanac of 1830, shows that of the sixty-nine people listed, twenty-eight were artisans and five were labourers.

Table of occupations of residents listed in the 1830 Almanac.

Shop-keepers	13	Artisans (mechanics)	28
Farmer	1	Labourers	5
Medical care	2	Officials (local)	4
Officials (Cape Town)	4	Military officers	2
Others, retired people	10		

Figure 28 List of residents in the Wynberg area, 1830
Source: Robinson, Helen, *Beyond the City Limits*, p.26

The numbers of artisans and labourers indicates that these were by and large enslaved Muslims, whose reputations in the fields mentioned were already well known, however it also shows how few people (69) were really living in the Wynberg area.

Land for the *masjid* was obtained in 1838.[58] However construction only started in 1866, and was completed in 1867 with the first *Jum'ah Salat* (Friday Prayer) occurring the same year.[59] Oral history supplies the following tentative reasons for this delay.[60] It seems that the land was obtained

[55] Robinson, Helen, (1998) *Beyond the City Lights,* pp3-31
[56] Duff Gordon, Lady (rep.1925), *Letters from the Cape 1861-62,* p.27.
[57] Almanacs were the only form of census applied in the Cape at this time; although regarded as accurate at the time, they are now regarded as inaccurate.
[58] *Taraweeg Survey 2002,* p.130
[59] Ibid, p.130
[60] Personal interview with Dr Cassiem Dharsey, Cape Town,14/02/2013

before that of the Claremont *masjid* nearby; however, perhaps it was not disclosed at the time of obtaining the land that a *masjid* was to be built, or it had not yet been contemplated.

EXTERNAL FEATURES

Figure 29 Masjid seen from the taxi rank

Figure 30 After Friday Jum'ah

Its form, massing, detailing and design all indicate recent alterations, and no published evidence exists regarding its original structure. Its appearance in 2010 was of a series of tall, slender, arched recesses, enclosing the ground and first floor windows (Figures 29 and 30). Three central door openings on the south side have detailed surrounds. The same surrounding detailing over the arched windows makes them stand proud within the recesses. The minaret is composed of four tiers and appears to rise from roof level (Figure 29). The bottom three tiers are octagonal in shape, each tapering towards the top, separated by ledges. The fourth tier has a small protruding balcony with eight slender columns above which is a shallow dome. Stylistically this relates directly to India where they are called *chatris*, which are found on Mughal architecture, such as, for example, the Tomb of Humayan and the Taj Mahal.[61] In India they became well-known features, while in the Cape they are evidence of a long standing Indo-Islamic influence.

[61] Michell, George, (ed.) (1978) *Architecture of the Islamic World,* Photograph p.32.

INTERNAL FEATURES

Figure 31 *Mihrab/minbar*

Figure 32 Interior

The *mihrab* and *minbar* are placed alongside one another in a single construction (Figure 31). In recent correspondence, Dr Cassiem Dharsey suggested that the *mihrab* was always at ground level but with the *minbar* raised. In other words, they are really not one structure since, "The so-called combined structure is therefore linked by steps and [the *minbar*] is not a completely [separate] wooden structure as in the old days. I would use the term 'linked' rather than combined".[62]

A slightly protruding wooden structure on the *qibla* wall has been built to accommodate the new *mihrab* and *minbar* combination. This juts out beyond the wall with sharp-edged projections framing the structure on each side, suggesting that it is recent and built for purpose. It is square with a flattened arch opening. A low, wooden partition divides the *mihrab* and *minbar*. There is no evidence in the current structure of an older incorrectly placed *mihrab.*

[62] Personal email correspondence with Dr Cassiem Dharsey, 03/02/2013.

5 1846 JAMEAH MASJID (also known as CHIAPPANI/QUEEN VICTORIA MASJID): corner of Chiappini and Castle Streets, Bo-Kaap

Figure 33 Jameah Masjid in its surroundings

The Jameah Masjid was the first detached, purpose-built *masjid* on an officially dedicated *masjid* location, with the first *Jum'ah Salat* taking place in 1847. Rochlin (1936) [63] confirmed that a request for permission to build a *masjid* had been submitted in 1804 to General Janssens, the Batavian Lieutenant-General and Governor of the Cape (1803-1806) who granted its building. Building works were about to begin when the Colony was again taken over by the British in 1806. An earlier petition requesting permission to build a *masjid* had been presented to Sir George Yonge in 1800,[64] which was substantiated in his own handwriting, ''Approved, report being first made by the Proper Officer as to the piece of Ground in said petition described by G.W. Yonge, Government House Jan'y 1800.[65] Records from the Burgher Senate from 1797–1802 do not mention this. However, during his short Batavian rule at the Cape (1803–1806), Governor de Mist granted all religions the right to worship publicly in 1804.[66]. [67] For Muslims however, this religious freedom was only a stepping stone towards the building of the first *masjid*, as it was almost another forty years before the Jameah

[63] Rochlin, S.A., *The First Mosque at the Cape,* in The South African Journal of Science, vol. XXXIII, 1936, pp 10-11
[64] Bradlow, Frank and Cairns, Margaret, (1978) *Early Cape Muslims*, p.13
[65] Ibid., p.13
[66] Walker, Eric, (1959) *A History of South Africa*. 140
[67] Davids Achmat (1980), *The Mosques of Bo-Kaap p.5*

Masjid was built. Muslims continued to face prejudice, as evidenced in the South African Commercial Advertiser of 27th December 1828 which stated that: 'As to the public worship of the Mohammedans, although it was tolerated, no proclamation of Law, as far as we know, was ever issued in this Colony, by which it was sanctioned or recognised!'[68]

The deciding factor in the building of the first dedicated *masjid* was the War of the Axe in 1846, during which the British declared a general state of emergency due to unrest on the eastern frontier. All men between the ages of 16 and 60 were conscripted; this included Muslims who aided the British.[69] On their return, the Muslims immediately pressed for a site on which they could build a *masjid*. Their military service was recognised, and the deed of sale was signed on 19 October 1851, with the land held in trust for the 'Mohammedan community' by three dignitaries who were all later became officials at the *masjid*. It was consecrated in 1854 and named the Jameah Masjid (or Queen Victoria Masjid, as it was during her reign that the land was granted).[70] European travellers, such as Mayson, (1861)[71] Lady Duff Gordon (1861 –1862)[72] and an anonymous woman who had arrived from England in 1861,[73] published accounts of life at the Cape, describing a *masjid* which can be identified as the Jameah Masjid. It stands at its original location and has had few alterations until recently.[74]

[68] Worden, N., Heyingen, Elizabeth, Bickard-Smith, Vivian (eds.) (2004), *The Making of a City*, p.23.
[69] Davids, Achmat (1980), *The Mosques of Bo-Kaap,* p.140.
[70] Ibid., p.141
[71] Mayson, John Scholfield (1861), *The Malays of Cape Town,* pp 21-23
[72] Duff Gordon, Lady (rep.1925)*, Letters from the Cape,* pp 143-144.
[73] By a lady, *(1963) Life at the Cape a Hundred Years Ago*, p.86
[74] Alterations were being undertaken at the time of this author's last visit, 21/02/2014

In 2012, alterations were proposed, and plans for this were pinned up inside the foyer of the *masjid* (Figures 35 and 36). The front façade has been declared a heritage site and cannot be changed.[75] In February 2014, this author was told by the same source,[76] that the house next door which has been demolished in order to accommodate the lateral extensional has encroached onto land that did not belong to the *masjid*. (Figures 37 and 39) This matter has yet to be resolved. This *masjid* had been enlarged in 1914 in order to accommodate the proposed increased number of worshippers who would come to the unified *Jum'ah* (discussed separately under 'Masjid Disputes', Chapter 1.

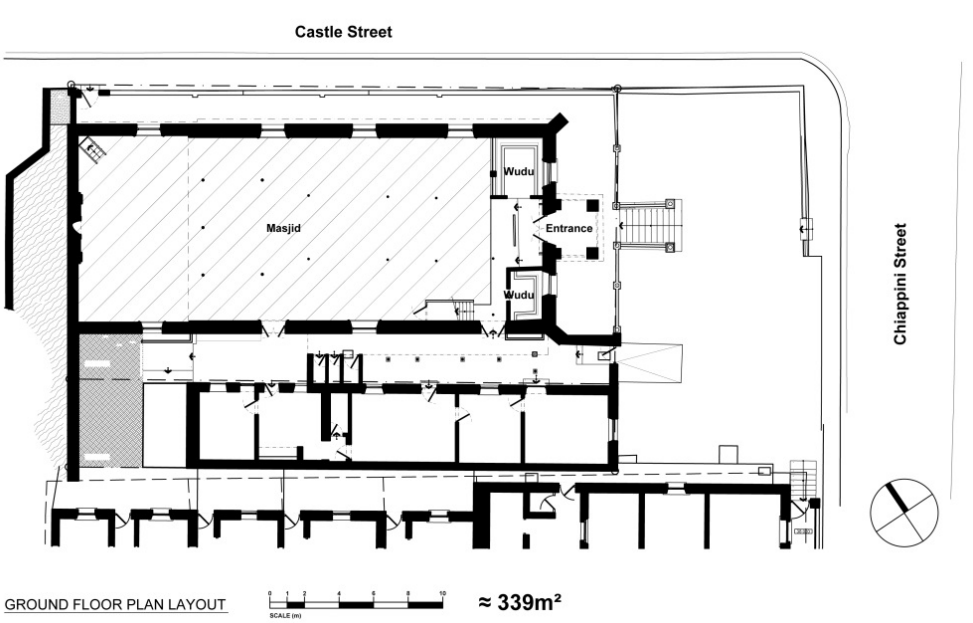

Figure 34 Original plan of masjid, Source: Amein Paleker - architect, Cape Town

[75] Personal conversation with Wafeeq Saban, Cape Town, 22/02/2013. Wafeeq is the son of Mau'tie Saban the imam of the Jameah Masjid from 1980- to present day.

[76] Personal conversation with Wafeeq Saban, Cape Town, 21/02/2014

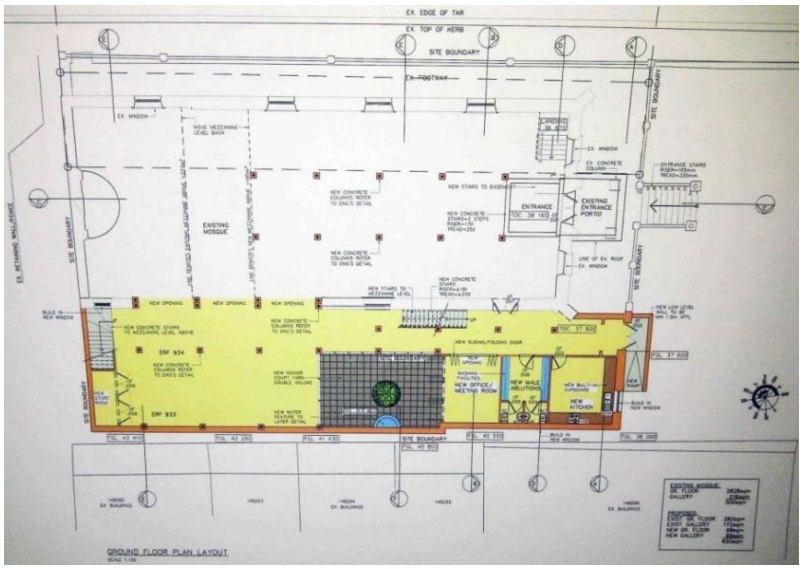

Figure 35 Proposed masjid plans 27/02/2012. All plans were pinned to the wall in the foyer of the masjid so that all could see what was proposed and attached was a polite request for donations.

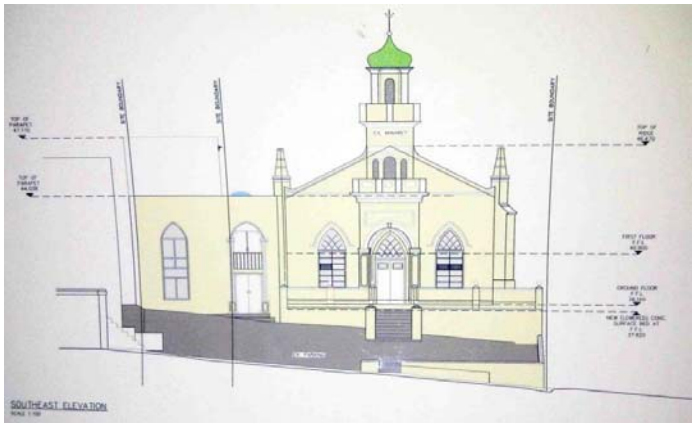

Figure 36 As above

Figure 37 Demolished side section where the proposed lateral extension is proposed 03/02/2013.

EXTERNAL FEATURES

Figure 38 Exterior 2010

Figure 39 Exterior 2013 with lateral demolition

The Jameah Masjid was built forty years into the British administration and reflects Victorian Gothic influences, such as tall, narrow keel-shaped windows, finials, hooded mouldings and coloured stained glass windows. This is evidence that Muslim builders translated into their religious architecture a number of features learnt from both Dutch and British architecture.

The buttresses at the corners of the *masjid* are positioned at 45° to the parapet and side walls. The short, slender minaret-like arrangements are actually part of the buttresses, also seen on English churches, and the projecting buttresses on the walls of the *masjid* were built to give additional strength. The *masjid* is built on the side of the steep slope of Signal Hill; therefore, the entrance is up a short flight of stairs. The keel-shaped arch of the windows has mouldings which accentuate the shape (Figures 38 and 39). They bear a strong resemblance to Dutch church windows being built in the Cape around the same time (Figure 40). The masjid's first recorded minaret was constructed of wood, which deteriorated due to weather conditions.[77] The minaret here bears two distinct dates (1870 and 1932), indicating alterations have taken place (Figures 38 and 39). The current minaret is composed of three tiers, each divided by a balcony. The first balcony is accessible (from the roof) and features arched recesses on all four sides, with the tallest in the middle. The second tier is square,

[77] Davids, Achmat (1980), *The Mosques of Bo-Kaap,* p.147.

punctuated by three facets being narrower than its adjoining, wider, recessed facet. The third tier is an octagonal with every alternating facet being wider. The narrow facets appear as pilasters, and the whole is capped with a dome and finial (Figure 38).

The traditional Nederduitse Gereformeerde Kerk (NGK) had been brought to the Cape with the first Dutch settlers but, over time, two smaller Reformed churches formed - the more conservative Gereformeerde Kerk van Suid Afrika (NGK) and the more liberal Nederduitse Hervormde Kerk (NHK) which had their own synods but were governed by a general synod which still meets every four years.

The Verenigende Kerk in Wynberg (1881) (Figures 38 -40) was the first 'missionary' church, as told to this author by the minister,[78] and was still built like the Dutch churches in the surroundings. Externally the Claremont Main Road Masjid, (1850) and the Zaavia Masjid in the Strand (1850) also display similar features, strongly resembling Dutch Reformed Calvinist church buildings such as the Verenigende Kerk (Figures 38 -40).

Figure 40 Verenigende Gereformeerde Kerk -Wynberg

Figure 41 Window detail

[78] Personal conversation with die Predikant (minister) of the church, Cape Town, 06/03/2011. By 'missionary church' he explained these churches wished churches to be for all people at the Cape.

Figure 42 Church from the parking

INTERNAL FEATURES

Figure 43 Interior with original *mihrab*

Figure 44 *Minbar* with detailed carving above

A change of the *qibla* direction is to be found in the Jameah Masjid. The old *mihrab* has been retained and the new direction is simply marked by a prayer mat alongside the *minbar* (Figure 43). Muslims were used to repeating learned motifs of both Dutch and English architecture. They had no thought of consciously imitating past European architectural styles, but were only copying what was known to them. The ideal proportions as seen in ancient Greece and Rome which British rule brought to the Cape, was interpreted in the form of pilasters, capitals and pediments as seen on the old *mihrab* (no longer in use) in the Jameah Masjid. Simple geometric shapes are represented by an almost square decoration with side elongated pilasters topped with a triangular pediment, and at each end are small, spherical ornaments. The *mihrab* is a semi-circular concave indentation. With the changed *qibla* direction the only marker is a prayer mat on the right side of the minbar Figure 43). In

most masjids the prayer mat is on the left side of the minbar. The ornately decorated and finely carved, wooden *minbar* stands at an angle in the corner. The centre detailing above is gilded, and protruding at either end are dragon-like carvings as seen in (Figure 44). Dragon lizards are common in the Indonesian Islands, and dragon images were already in displayed in Islamic decorations in the time of the Abbasids,750 – 1258 CE, the third Islamic caliphate after the Prophet's death.[79] The Chinese also portray dragon imagery. Both Hillenbrand, and Blair and Bloom show photographs of dragons on silk[80],[81]. The appearance of dragon finials on this *minbar* can be traced to both sources, as well as an influence of the geographical proximity of China to Indonesia.

6 1845 MASJID AL-QUDAMA: Caledon Street, Uitenhage, Eastern Cape

It has been a bone of contention within the South African Muslim community as to whether the Auwal Masjid in Cape Town or the Al-Qudama Masjid in Uitenhage was the first masjid in South Africa. Oral history obtained from members of both *masjids* claim that theirs is the oldest. Uitenhage is about 242 km north-west of Port Elizabeth and about 750 kilometres miles from Cape Town on the N2 highway.

Historical oral tradition claims that there were about 150 Muslims in Uitenhage in 1840.[82] Emaan Jabaar-U-Din, son of Prince Shams-U-Din and grandson of Sultan Nabier the ruler of Macassar, came to Uitenhage as a young man, which one can assume since he was born in 1784 as noted on his death certificate which was registered in Uitenhage on 03/06/1868. The only evidence confirming the background and validation of the Uitenhage Masjid history is an oral interview conducted by this author with Sara Bardien (born in 1918) and her immediate family, who

[79] Hillenbrand, Robert, (1999) *Islamic Art and Architecture,* p.38.
[80] Ibid, p.49
[81] Blair, Sheila and Bloom, Jonathan," Iraq, Iran and Egypt; The Abbasids", in Hattstein, Markus and Delius, Peter (eds.) (2004) *Islam Art and Architecture*, pp 99 – 117
[82] Personal conversation with Abbas Sirkhott, Uitenhage, 13/01/2011.

claim that she is the only remaining direct descendant of Jan Bardien (or Jabaar-U-Din).[83] Bardien claimed that her grandfather's father came from Java, and that the Sultan gave him money to build a *masjid* in South Africa. Although she could not remember that exact date of his arrival, it is estimated to be about 1815. Many Muslims who have surnames ending 'dien' can trace their forebears to Indonesian fisher folk in Mosterd Bay (now the Strand) and Indonesia.[84]

A newspaper article retrieved from the *Uitenhage Daily* stated that "the oldest mosque in South Africa is situated on the ground given to the 150 Mohammedans of Uitenhage in 1840 by the government"[85] and by referring to history it explains the situation. In 1806, the Batavian authorities in the Colony, again fearing a British attack, conscripted enslaved labourers, convicts, and political exiles into two garrisons called the *Javaansche Artilleries,* (Javanese Artilleries). One was under the command of Frans van Bengalen, the *Mohamedaansche Veld Priester* (literally 'Mohammedan Field Preacher'), [85] the other under a Frenchman. Some Muslims, rather than be conscripted, ran away or absconded and made their way to Uitenhage. The number is vague (it is not known if there were only Muslims who absconded), echoed by W.S.J. Sellick in *'Uitenhage Past & Present'* (Uitenhage Times 1904, p.6), which stated that 'About 1809 a number of slaves escaped from Cape Town and made their way to Uitenhage….'. As an inducement, a free pardon was an incentive on condition of their return. No records could be found to show if any accepted the offer.

In 1849, Archdeacon Merriman wrote, "... [There are] a few Malays at Port Elizabeth and Uitenhage. A few [are] in respectable situations at the Bay; [they] have a mosque at Uitenhage, the only one in the colony."[86] Merriman was wrong on three accounts. There were far more than only a few 'Malays' in the Eastern Cape, confirmed by both Chase (who gave the numbers of people living

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[83] Personal interview with 'Ouma' (grandmother) Sara Bardien, the mother of Aisha Hoffman, (Uitenhage), 01/13/2011.

[84] Surnames ending "-dien" indicate an Indonesian origin, (din means 'religion' in Arabic, hence the many compounds in this syllable), confirmed in a conversation with Ebrahim Rhoda, 02/18/2013. [84] Uitenhage Daily, June 30, 1986. There were however some inaccuracies in this article

[85] Frans van Bengalen's appointment (November 1804) was recorded in the Lyst van alle collegian, civile en kerkelyse ambetenaare, in de Batavische Volkplanting Zuidpunt van Africa (Kaapstad, 1805)

[86] Varley, D.H. and Mathew, H.M., (eds.) (1957), *The Cape Journal of Archdeacon Merriman, 1848-1855.* Cape Town, pp 32-33.

in the Uitenhage district)[87] and Thompson,[88] and that Muslims were already residing there due to suggestions that the Eastern Province was a better and cheaper place to reside than Cape Town.[89] Further research into this discrepancy solved the problem. Confusion about this being the first *masjid* in the Cape arose from Archdeacon Merriman's statement in 1849, "…They have a mosque in Uitenhage, the only one in the Cape".[90] Merriman had only arrived at the Cape in November 1848, and was probably not aware, stated Varley and Matthew (1957) in their introduction to *The Cape Journal of Archdeacon Merriman 1848 -1855* that by this time there were already *masjids* in the Cape Town settlement.[91] The date of this *masjid* is unconfirmed, yet the Uitenhage community widely accept that the date of transfer of ground was 4/9/1845,[92] when Jan Bardien (Emaam Jabaar- U-Din), an early Uitenhage pioneer,[93] signed the deed. The site was '…donated to the Muslims of Uitenhage in 1840 by the Government of the day…'[94] The plaque on the rebuilt *masjid* contradicts this date, giving it as 1849, which Davids (1980) confirms.[95] A much more likely explanation is that imams, who were present among the Cape's 'fighting Malay' forces, during the War of the Axe in 1846, fought against indigenous Xhosa cattle rustlers on the eastern frontier of the Cape Colony, near Uitenhage, may have had an influence in the building of this *masjid*. After the fighting was over, some of the conscripted Muslims remained in the area (in Uitenhage in particular), encouraged by verbal reports of excellent living conditions. The newer addition of Muslims to the community brought with them ideas about *masjids* already in the Colony, and they, together with those Muslims already there, led to the creation of the structural details of the *masjid.* In the early Cape, imams were looked up to by their communities and were regarded as learned people to be relied upon for their knowledge of

87 Chase, J.C., (1967) *The Cape of Good Hope and the Eastern Province of Algoa Bay,* pp 56-67,141. He numbers inhabitants as 8368, and the number of ministers as 14, but it not clear whether these were included in the total or were listed separately.

88 Thompson,G., (1967–1968) T*ravels and Adventures in Southern Africa*, Vol.I., p.13.

89 Thompson, G., (1967–1968) *Travels and Adventures in Southern Africa,* (Cape Town), Vol. II, p.125

90 Varley, D.H. and Mathews, H.M. (eds.),(1957), *The Cape Journal of Archdeacon Merriman, 1848 – 1855*, Cape Town, pp.32-33

91 Ibid, Introduction, p.ix.

92 Uitenhage Archives, not numbered. 01/13/2010.

93 Emaam Jabaar-U-Din was reputed to be of royal Indonesian blood and was supposed to have arrived in Uitenhage in 1815. His father was reputed to be the son of a Sultan of Macassar which is in the Malaysian Archipelago. This family tree is with his family in Uitenhage.

94 Brochure for Ramadan, 1988 given to this author; personal interview with the donor's mother-in-law, 01/13/2011.

95 Davids, Achmat, *The Mosques of Bo-Kaap,* p.138.

Islam, their leadership and spiritual guidance, and masjid construction. The date for the transfer of land for the Jameah Masjid in Bo-Kaap Cape Town was 1846 and construction was completed in 1848, which proves that the Jameah Masjid was the first masjid in the early Cape.

EXTERNAL FEATURES

Figure 45 Photograph of original masjid

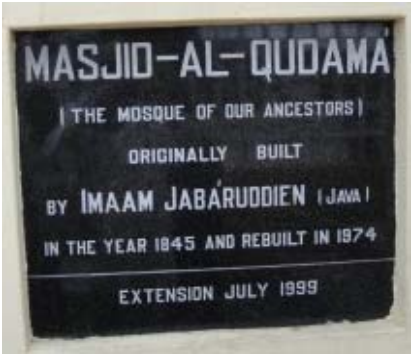

Figure 46 Plaque on the wall of the masjid

Figure 47 Façade of masjid 13/01/2011.

The Uitenhage Masjid is unrecognisable today compared with photographs of its early structure. (Figures 45 and 47). The original building in the late 1840s was built of clay and stone and had to be demolished in the 1970s as it had deteriorated beyond repair. The community had permission to rebuild on the same site; the clay and stones were salvaged for the foundations. The community also attempted to keep the minaret intact, which did not materialise. Despite obstacles, the *masjid* was successfully rebuilt and is in constant use.

INTERNAL FEATURES

Figure 48 *Mihrab* and *minbar*

Figure 49 Interior north wall

To accommodate the correct Mecca orientation,[96] the *saf* lines in the carpet face the correct *qibla* direction. The *mihrab* and *minbar* are combined within one structure (Figure 48). In order to achieve this, it meant placing them at an oblique angle in the north-east corner of the *masjid*. Contrary to most *masjids*, the *minbar* here is to the left of the *mihrab* rather than to the right where it usually is located.

7 1850 ZAAVIA MASID: 43 Market Street, Strand

Figure 50 Zaavia Masjid general locality

[96] The *qibla* direction was found to be out by a few degrees which affected the direction towards Mecca being out by many kilometres.

The location of this *masjid* indicates Muslim movement along the eastern coast of False Bay, near where Sheikh Yusuf had been confined. No exact date has yet been found to indicate precisely when the *masjid* was erected. According to the *Taraweeg Survey (2002)*, the land for the *masjid* appears to have been acquired in 1850,[97] with construction and the first *Jum'ah Salat* beginning in the same year. The first imam was Basier Latief who died in 1879,[98] and was supposed to have helped in its construction by carrying rocks for the masjid from the Mosterd Bay reef.[99]

EXTERNAL FEATURES

Figure 51 Exterior

Figure 52 *Qibla* protuberance

Figure 53 *Masjid* entrance

97 *Taraweeg Survey*, 2002, p.276.
98 Rhoda, Ebrahim (2012, *From Slavery to Citizenship,* p.17
99 Ibid, p.18

This is one of the smallest *masjids* investigated, catering for about 50 worshippers. At the time of visiting it was locked. It stands on a purpose-built island in a public car park. It is an active *masjid*, as *The Mosque Guide (2011)*, p.182 states that it is operational for general activities on Mondays, and Thursdays for Arabic classes and some of its other activities are rotated with other *masjids* in the vicinity.[100] Here the *mihrab* protrusion is a rectangular projection on its north end wall which extends to a pointed arch, and is the defining factor proving that it is a masjid. (Figures 51 and 52)

8 1854 CLAREMONT MAIN ROAD MASJID: 42 Main Road, Claremont

Figure 54 Claremont Main Road Masjid in its surroundings

What is now known is that Claremont had a significant water course running through it, and had been an agricultural settlement producing wine and grain from 1657 when van Riebeck granted farms to nine colonists who mainly used enslaved Muslim labour. After the colony had been taken over by the British in 1806, Claremont really developed, as it was considered to be a pleasant residential area in which to live with land and space, and was suitable for the

[100] *2011 mosque guide,* p.184.

construction of houses similar to those they knew in England. From 1814 British settlers and officials bought farms, renamed them and turned them into country residences, gradually changing Claremont's character. Weltevreden Farm was subdivided in 1822 and part of it was renamed Claremont. The annual Cape Almanac of 1840 noted the gardens of Claremont House, the property of Mr R Waters, were laid out in an English manner, giving the property an English feel in contrast to the many Dutch houses that had been built previously.

Claremont was en route between Cape Town and Simon's Town, where the British naval base was situated, and wagons plied this route, transporting goods. Skilled Muslim craftsmen carried out repairs and maintenance of wagons and in 1849, 'Slamdien', a coachman and mason, bought the land for the *masjid* from Johan Michiel Liebbrandt for twenty-four pounds and ten shillings.[101] He built the *masjid*, and in the deed of transfer made clear that the *masjid* was a *waqf* donation.[102] This was the first w*aqf* made in Cape Town. A *waqf* is a religious Islamic donation, typically of land or a building, which cannot be revoked or sold. At the time of the development of the *masjid*, many Muslims who frequented the *masjid* lived in the area as they provided the required labour needed in the surrounding areas.[103] One of the conditions of Slamdien's donation was that his friend, Imam Abdol Roef of the Nural Islam Masjid in the Bo-Kaap becomes the imam, making Abdol Roef imam of two *masjids* which was most unusual. He was succeeded in 1871 by his son Abdullah Abderoef, who served as imam of the *masjid* for fifty years.[104]

This *masjid* was known to be in the forefront of addressing political issues relating to Muslims especially during the apartheid struggle. After 1977, members of the Claremont Muslim Youth

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101 Gamieldien, Fahmi, (1999) *The History of the Claremont Main Road Mosque, its people and their contribution to Islam in South Africa* p.27.

102 Waqf is a charitable trust established in perpetuity for a pious purpose. It is an Islamic system of trust, with pious and private motives, or a combination of both, made by people who give such donations in the name of God.

103 Gamieldien, Fahmi (2004), *The History of the Claremont Main Road Mosque, its people and their contribution to Islam in South Africa,* p.27.

104 Ibid. (2004) pp 30-44. The Abderoef family controlled the masjid from its conception in 1854 until November 1964, when members of the congregation convened a public meeting to elect a masjid committee. The masjid was finally managed under the terms of a constitution drawn up in 1968. However, it was only in 1980 that worshippers elected an imam for the first time

Movement (CMYM) were invited to deliver a few sermons, one of whom, Gasan Solomon, who later became a member of the first democratically-elected South African parliament.[105] It was also at this masjid that inter-faith discussions were held,[106] and in January 1999, the *masjid* hosted Deputy President of South Africa, Thabo Mbeki, at the Eid al-Fitr service.[107]

The masjid allows for about 400 worshippers and is situated on the main road, where, like the Palm Tree Masjid, the urban fabric surrounding it is in continual development. This *masjid* however has been only slightly altered. It is possible that additions and alterations have been difficult because of this *masjid's* position on a main thoroughfare, with no available land adjoining the building. It can easily be overlooked, and one could easily mistake it for a secular building on the main road as there are no *masjid* signifiers, and it appears only as a small building amongst many commercial buildings.

EXTERNAL FEATURES

Figure 55 Street façade

Figure 56 Entrance

Figure 57 *Qibla* wall

Four distinct buttresses are seen on the long wall on the main road and two smaller buttresses on the short side walls. These are needed because of the steep roof, which applies a lot of lateral force to these walls. (Figure 55) The buttressing systems on the walls are very like Jameah Masjid in Chiappini Street and extend on to the pavement, which is barely a metre wide. This suggests that in

[105] Gamieldien, Fahmi (2004), *The History of the Claremont Main Road Mosque, its people and their contribution to Islam in South Africa,* p. 48.
[106] Ibid, (2004), pp 60 -61.
[107] Ibid, (2004) P.59.

1854, this now main road was a wagon track leading to Simon's Town.[108] The main entrance to the *masjid* is through the southern pointed arch entrance. Above this entrance is a *jharokha* style balcony supported by brackets and corbelling (Figures 55 and, 56). A *jharokha* had its origin in India, and was a protruding overhang from the wall of a building which was an enclosed balcony allowing women in purdah to look out and not be seen from the outside.[109] Worshippers at the Claremont masjid do enter from the north side occasionally from down a small cul-de-sac running alongside the north wall (Figure 57).

This *masjid* can easily be passed by on the main road as it has nothing that distinguishes as a *masjid*, however, from the opposite side of this busy road, one's attention is drawn to the keel-shaped outer glass windows covered with a strong metal mesh. (Figure 55) These windows are reminiscent of the Chiappini Masjid, and similar to some of the surrounding churches in the area. Seen from the inside, these stained glass windows, a common feature in Victorian Gothic architecture, have top semi-pointed arch sections divided a Y-shape, with the two outer sections being yellow glass and the within the top section of the Y-shape being clear glass. (Figure 60) This feature is common in British church architecture in the Cape, highlighting the ways in which elements are appropriated from various architectural styles despite the positional opposition between two world faiths.

[108] Gamieldien, Fahmi (1999), *The History of the Claremont Main Road Mosque its people and their contribution to Islam in South Africa*, p.19.

[109] Thapar, Bindias (2004), *Introduction to Indian Architecture,* Glossary, p.143. It enabled a house to get a breeze in the very hot Indian summer

INTERNAL FEATURES

Figure 58 Original *mihrab*

Figure 59 Present *qibla* position

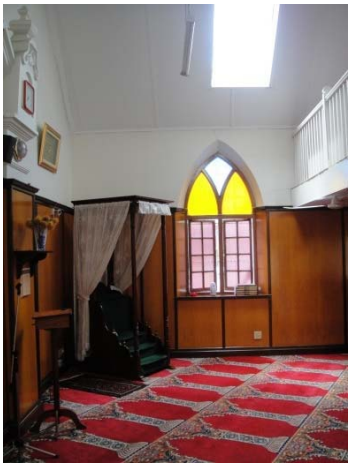


Figure 60 Similar fenestration as contemporary churches

On entering, a clear glass covered passage to allow light in runs the length of the *masjid*, clearly distinguished as an infill between the *masjid* and the building alongside. It separates the *wudu* area from the offices. The original *mihrab* has a formalised façade surrounding its shallow concave niche (Figure 58). Two side pilasters stand proud, supporting a prominent Cape Dutch curvilinear gabled pediment (described in Chapter 2, pp 64-67). This illustrates a strong Dutch influence, showing that *masjids* reflect acquired influences of the various regimes at the Cape. The niche is flanked by Renaissance pilasters with Baroque pediments.[110] This *mihrab* was incorrectly positioned, facing north rather than north-east. No new *mihrab* has been created; instead, a loose prayer mat (*musalla*) indicates the correct direction. (Figure 59) The directional change has caused the *saf* lines to be diagonal to the side walls (best seen in (Figures 59 and 60). The *minbar* is placed at an angle in the north-east corner. It is a simple wooden construction with three steps and a lace curtain on the two sides and back (Figure 59). The generous roof volume follows the 45° pitch of the roof for the entire length of the building with no tie beam between the raft systems, which allows

[110] 'Renaissance' is used to describe the symmetry and 'Baroque' to indicate a heaviness. This was the influence of the French architect at the Cape, Louis-Michel Thibault who arrived at the Cape in 1783.

for a first floor gallery to provide additional *salat* space.[111] However, it also adds additional thrust, bearing out why there are the distinct outside buttresses (Figures 55 and 57).

9 1855 MONIER MASJID: Spaanschemat River Road, Constantia

Figure 61 Monier Masjid in its surroundings

Van der Stel established a vineyard in this vicinity in 1685. The land was purchased in 1855, a year after the Claremont Main Road *masjid* had been completed. Construction commenced fifteen years later in 1870 and was completed in 1883.[112] By acknowledging the time lapses between the three dates one can conclude that the Muslim community in the area needed time to establish first a community and then when established to raise enough to finance for each stage of development before the next stage could be started.

[111] *Salat* is a formal daily prayer ritual.
[112] *Taraweeg Survey*, Cape Town, Boorhaanol Publishing, 2002, p.128

EXTERNAL FEATURES

Figure 62 Approach to *masjid*

Figure 63 Side elevation

Figure 64 Minaret detail

There is a cemetery alongside the masjid. It is difficult to ascertain which came first, the *masjid* or the cemetery (Figure 62), particularly as there is a lack information on the graves which makes dating them difficult. This *masjid* has been altered three times in the twentieth century.[113] Face brick is missing on the south and east sides of the *masjid*. Face brick was popular in South Africa from the mid-1900s, which provided as it did a high degree of uniformity, size, shape and colour.[114] However, the manufacture of these bricks had not developed when this *masjid* was originally built, and their use on the *masjid* indicates later renovations, alterations or additions. There are three porthole-style windows on the north elevation within the apex of the sloping sides of the roof, which brightens the internal space a little (Figures 65 and 66). The first impression of this *masjid* is of its domestic appearance, except for the square squat minaret the top which is seen just above the roof (Figure 62). The minaret is positioned to one side; its base rises to the height of the roof, at which point there is a balcony, probably used by the *bilaal* to call to prayer. From this landing the minaret rises in a square form with four square columns to a pediment in an almost classical form. Within the square columns are rounded arches. (Figures 63 and 64) The dome above is not a pure dome in an

[113] Taraweeg Survey 2002, p. 128.

[114] Information obtained from Corobrik, a leading South African clay brick manufacturer based in Durban since 1902. Interview, 10/11/2012.

architectural sense. This shape was a new departure, in that it is four segmented webs on a square base which rise to a point and a finial[115] (Figures 63 and 64.)

INTERNAL FEATURES

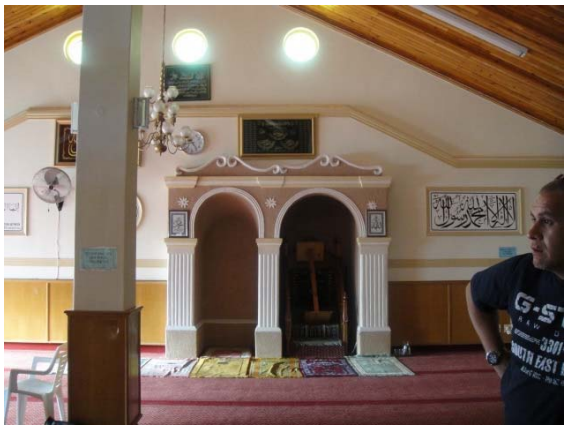


Figure 65 *Mihrab/minbar*

Figure 66 Upstairs overflow

The back of the *masjid* has been covered so that the outdoor space becomes a further overflow area of worship. This author was informed that loose carpeting is put down to cater for this. This may be a better way to deal with an overflow for *Jum'ah* prayer, that is, by providing the space but not over formalising it into distinct areas. It still allows movement on normal days.

Whilst it is usual for tie beams at the foot of the rafters in the internal structure to prevent walls from pushing out from an added thrust of a steeply pitched roof, in this case it seems that much of the load is taken on the two central columns on the underside of the ridge beams. These columns unfortunately eat into the central volume of the prayer space. The three round windows in the northern pediment, mentioned above are over the *mihrab* and *minbar* illuminating the prayer area (Figure 65). The *mihrab* and *minbar* are 'linked' within a rectangular protruding structure with prayer mats in front of it (Figure 65). It is rectangular arrangement with two arches, separated by three fluted pilasters and topped by two bracket gable shapes within a pediment. The *mihr*ab is the smaller of the two recesses with is a simple wooden three-stepped *minbar* of a dark appearance.

[115] Fleming, John, Honour, Hugh, Pevsner, Nikolaus, (1980), *The Penguin Dictionary of Architecture,* p.9.

10 1859 MOSQUE SHAFIE: corner of Upper Chiappini, and Church Streets, Bo-Kaap

Figure 67 Shafie Masjid in its surroundings

This *masjid* is unique as it evolved from two separate *masjids* adjacent to one another that were eventually amalgamated and formed one *masjid* incorporating the two buildings, clearly seen in the aerial view.[116] The first piece of land was acquired in 1859, when Imam Hadjie, acting in his role as trustee, took transfer of the piece of land on the corner of Helliger Lane and Chiappini Streets.[117] In 1876, Imam Tajieb, acting as trustee of the 'Mohammedan Mosque Wakaf Leilaf',[118] took transfer of the adjacent piece of ground on the corners of Chiappini and Church Streets.[119] The two pieces of land were consolidated for a single *masjid.* It became known as the Mosque of Imam Hadjie,[120] and Imam Talieb was the first imam of the merged congregation. The Shafie Masjid is one of the larger *masjids* in Bo-Kaap. Built on a steep incline, it is a clear amalgam of styles, indicating the different buildings, each with their own imams. Little is known about the first two imams, as indicated by Davids,[121] except that both were held in high esteem by the community, and both were

[116] *Taraweeg Survey 2002*, p.128.
[117] Deeds Office, Cape Town (DO), Deed of Transfer No.61/1859 dated 3 September 1856.
[118] Words of the Trust Deed.
[119] Deeds Office, Cape Town (DO), Deed of Transfer No. 260/ 1876, dated 12 May 1876.
[120] Oral tradition by members of the worshippers, 07/24/2010.
[121] Davids, Achmat, (1980), *The Mosques of Bo-Kaap,* p.148.

called upon to give evidence in some of the many court cases in the Cape relating to masjid matters.[122] Doctrinal differences between Shafees and Hanafees were particularly acute in 1986, with many doctrinal disputes coming to court. The Shafee congregation therefore wanted to make clear that this was a Shafee *masjid*.

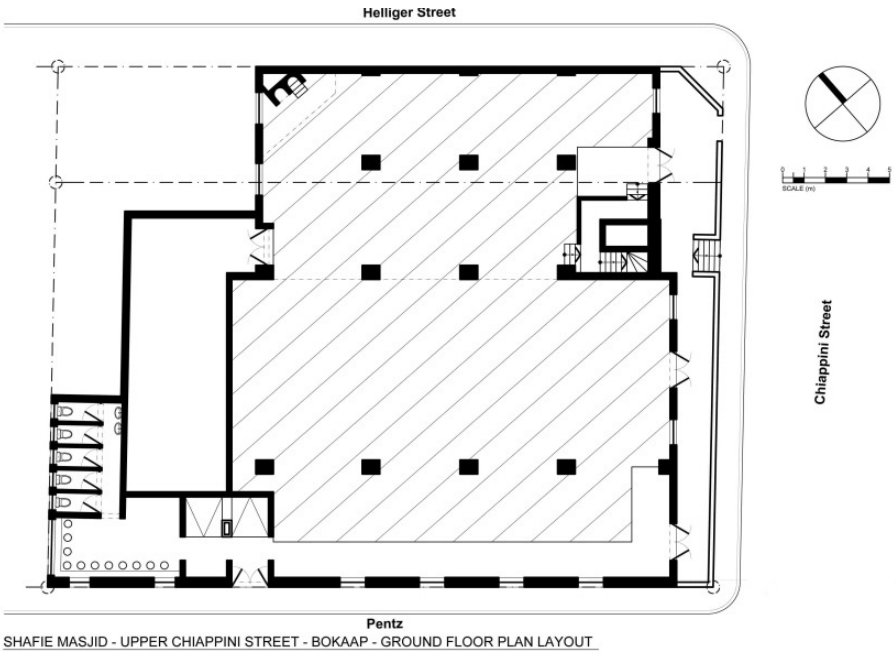


Figure 68 Plan of *masjid*, Source: Amien Paleker – architect, Cape Town

EXTERNAL FEATURES

Figure 69 Showing both buildings

Figure 70 Keel-shaped windows

[122] Parliamentary Select Committee on the Cemetery Bill, 1875, Parliamentary Papers, 1875.

Figure 71 Minaret

The external street elevation displays the amalgam of styles, proving that two buildings were joined together (Figure 69). One has a flat parapet which echoes the surrounding buildings of the *masjid*; the other section has a double pitched roof, which is an uncommon feature in Bo-Kaap, joined by a wide, rounded, three-tiered minaret (Figure 71). The window openings are similar to the Jameah Masjid (Figures 70 and 71). The two buildings are joined by a narrow section above which is the wide, three-tiered, rounded minaret. There is no clear precedent for this circular form of minaret in the Cape; this is the first. The first tier is within the front façade to just above roof level, from where the remaining two are circular, capped with a steeple-like rounded roof. The tiers are broken with what appears to be functional balconies (Figures 71).

INTERNAL FEATURES

Figure 72 *Mihrab/minbar*

Figure 73 Side elevation of *mihrab/minbar*

Figure 74 Original *mihrab*

Figure 75 Front elevation of original *mihrab*

Figure 76 Interior

Figure 77 Window with church-like appearance

The *qibla* direction has been corrected and the *safs* in the carpet indicate the correction. An amalgam of styles is again seen in the interior, with the previous *mihrab* still in situ (Figures 74 and 75). The original *mihrab* has pilasters and a broken pediment, reminiscent of a Renaissance order, create a shallow niche, which means that simple geometric shapes of squares and circles of classical Greek and Roman architecture were embellished with architectural features borrowed from ancient times, here seen on the pediment and entablature. This structure is proportional in style, with side pilasters supporting a pediment, (Figure 75) similar to that of the Claremont Masjid (Figure 58, p.39). Features are highlighted in grey, and detailing painted white. Like the Yusuffia and Claremont Masjids, the new *mihrab* and *minbar* are now 'linked' together in a sharp pointed arched wooden structure higher than the first floor, therefore making it appear extra-large. Within are two semi-circular recesses topped by a 'bracket-like' arrangement, compared with a bracket used in writing. A

simple prayer carpet lies on the left beside of the *minbar*. In the *minbar* the floor carpeting runs up the three steps and covers the backrest (Figure 72).

11 1881 NOOR EL HAMEDIA MASJID: corner Long and Dorp Streets, Bo-Kaap

Figure 78 Noor El Hamedia the *masjid* in its surroundings

It has been incorrectly assumed that Abubakr Effendi built this masjid and was its first imam. However, it was only completed after his death and could possibly have been a tribute to him. The background to Abubakr Effendi has been discussed in Chapter 1, under Masjid Disputes, pp45-47. This was the first Hanafee Masjid in the Cape.[123]

Many factors point to the *masjid* being dedicated to Effendi's memory. Abdul Hamid II, (22/09/1842 – 10/02/1918), was the Ottoman Caliph at that time, and the use of his name in the name of the masjid may also have been a link with Effendi's Ottoman background.[124] The masjid with its distinct Anatolian external features is situated below the greater Muslim residential area and is slightly removed from other masjids in the Bo-Kaap, which are close to one another, and may add

[123] The Hanafee *maddhab* is the Islamic doctrinal school practised in Turkey and India, whereas at the Cape at that time Muslims predominantly belonged to the Shafee *maddhab*

[124] Kinross, Patrick (1977), *The Ottoman Centuries: The Rise and Fall of the Ottoman Empire,* p.576

substance to the disapproval of Effendi by the majority of the Shafee community. Later, a second Hanafee *masjid* was established in Loop Street.

EXTERNAL FEATURES

Figure 79 *Masjid* in corner position

Figure 80 Side elevation

Figure 81 Detail of door surround

Figure 82 *Masjid* name plaque

The first impression of this square but distinctive *masjid* is that the builders seem to have been sensitive to the surrounding environment, as the motifs and general aesthetics (apart from the minaret, dome and openings) do not jar with the surrounding commercial buildings (Figure 79). The current exterior façade is an ensemble of styles and periods. The scallops which top the walls and the horseshoe-shaped arches over the windows remind one of Moorish Andalusian architecture[125] (Figures 79 - 81). The distinct corner stones (Figures 79 and 80) as white blocks handle the functional load while still forming an aesthetic feature. Painted plasterwork is used above arches but is not applied on the sides. A common Muslim motif, the star and crescent moon is seen over the doors and windows and below the plaque on the side elevation (Figure 82). There is also a plaque in Urdu above

[125] Barrucand, Marianne Bednorz, Achim, (1992), *Moorish Architecture in Andalusia,* pp 42-43

the main entrance. The side doors could have once been the main entrances, but they are now closed to the outside and heavily bolted. The present entrance is on the south side of the *masjid* (Figure 79).

The notable features are the horseshoe-shaped door and windows, strongly resembling the style seen in Spain and North Africa. The small plaster pillars on the sides and the crenulations surrounding the tops of the windows and doors fit into the façade walls allowing the actual windows to be set back in to the wall (Figures 79 and 80). Each window and door is outlined by a white plaster pointed band which gives the illusion of the doors and windows being cut out. This ornamentation contrasts strongly with the painted walls behind them. The lintel of the south east door is lower than the windows, reaching up to almost where the horse shape of the windows begins. It is kept locked, which allows one to think that this may have been the original entrance (Figure 80). The detailing of the top lights of the windows is very similar to that in the Jameah Masjid. Cement and masonry are now the only visible building materials used which may indicate that these are recent alterations. The minaret rises square from roof level, becoming octagonal, and terminating with a small green dome. It appears that there seems to have been a door on the front façade at parapet level within the minaret, indicating that the minaret was at some time functional, allowing the *bilaal* to come out and call to prayer (Figure 79).

INTERNAL FEATURES

Figure 83 *Mihrab* and *minbar*

Figure 84 *Mihrab* detail

Figure 85 *Minbar* detail

It is difficult to ascertain the correct direction of the *mihrab* as three arched recesses are visible. The one nearest the *minbar* is bricked up (Figure 83). The one furthest from the *minbar* appears to have books in it. The *safs* in the carpet indicate the correct *qibla* direction along with the prayer mat between the bricked up niche and the *minbar.* One *mihrab* niche that appears to be the most recent has relief features in the plaster. The pediment has Baroque scrolling in a curvilinear manner. The introduction of Baroque to South Africa is evident in the architecture of the Castle.[126] The *minbar* is placed at a 45° angle to the prayer space, and is a simple wooden structure with three steps leading up to the imam's seat. It is surrounded by net curtains, tied at each corner with red ribbon. There is a canopy above edged with red scallops on which there are Arabic inscriptions (Figure 85).

12 1881 BOORHAANOL MASJID: Longmarket Street, Bo-Kaap, Central Cape Town

Figure 86 Boorhaanol Masjid in its surroundings

[126] Fleming, John, Honour, Hugh, Pevsner, Nikolaus, (1983), *Dictionary of Architecture,* pp 28-29. Baroque as it appears at the Cape is related to the English Baroque Movement.

This *masjid* is situated in a narrow cobbled street; therefore, its full external appearance is not fully appreciated as only part of the *masjid* is seen at any one time. Transfer of the land was in 1881 and the masjid was completed in 1884.[127] This *masjid* developed as a result of a dispute over the succession to Imam Shahibo of the Jameah Masjid. Imam Shahibo wanted his son to succeed him, but worshippers did not feel that Hadjie Hassiem, then aged twenty, had either the competence or the personality of his father. A group under Hadjie Abdol Kaliel established their own *masjid* in 1884.[128] It was originally called the Pilgrim Mosque after Carl Pilgrim, reputed to be the first person from the Cape Colony to go on *hajj* - probably after the final abolition of slavery in South Africa in 1838 although the exact date has not been established.[129] It had the first minaret in Cape Town which was destroyed in a storm in the 1930s.[130]

EXTERNAL FEATURES

Figure 87 Side view of the masjid

Figure 88 Front façade

Figure 89 Entrance

The full façade is not shown to its best advantage because of its siting in a very narrow street. (Figures 87 and 88). It displays Dutch church features, (Figure 89) with keel-shaped windows and door openings. It has similar windows to the Jameah Masjid with pointed arches, top fanlights and rounded moulding emphasising the keel-shape (Figure 89). The minaret as seen from the street rises in an octagonal form from roof level to what appears to be a functioning balcony. This separates it

[127] *Taraweeg Survey 2002,* p.34
[128] Davids, Achmat, (1980), *The Mosques of Bo-Kaap*, pp.159, 161.
[129] Ibid, p.124.
[130] Ibid, p.165.

from the second tier which is topped by a pediment which in turn supports a bulbous dome and a star and moon finial (Figures 87 and 88).

INTERNAL FEATURES

Figure 90 *Mihrab/minbar* and original *mihrab*

Figure 91 *Mihrab/minbar*

Figure 92 Overflow section

The original *mihrab* has similar motifs to the Jameah Masjid, with a recessed niche and a double pilaster system. It remains in its original location. The new *mihrab/minbar* 'combination' is in the north-east corner (Figure 90). Compared to the Shafee Masjid, the new *mihrab* is better integrated into its existing space, with an improved connection to the side walls, floor and ceiling. It is within a large rectangular recess, above which is a low, pointed arch. The *minbar* is a simple wooden, carpeted three-stepped open structure with a carved, scrolled top section and gold detailing (Figures 90 and 91).

13 1881 WORCESTER MASJID: Durban Street, Worcester,

In 1822 Landdrost Fisher of Tulbagh was sent by Lord Charles Somerset, Governor of the Colony 1814–1826, to buy a site. He bought the farms of Lange Rug and Roose Draai from the du Toit brothers.[131] This area is known to be one of the earliest wine growing areas. The town was named after Lord Charles's brother, the Marquis of Worcester. Travellers between 1877 and 1885 en route to Kimberley often spent the night in Worcester. Barney Barnardo and Cecil John Rhodes stayed over in Worcester on many occasions. Today it has wide streets and a few graceful old houses and a fine Drostdy, built by Lord Charles Somerset in 1823 as the magistrate building, which still retains its Dutch name and fulfils the same function.[132]

The 1822 Slave Bell is still in Market Square and bears testament to the area's use of enslaved labour. The worshippers at the *masjid* included bricklayers, vat-coopers and tailors, and wagoneers as Worcester was one of the main towns where wagons were built. Today Worcester has about 250 Muslim families, comprising up to nine hundred people.[133]

EXTERNAL FEATURES

Figure 93 Street façade

Figure 94 Continuation of previous photograph

[131] Green, Lawrence, (1957) *Beyond the City Lights,* p.122

[132] The English retained many Dutch words without any change in either spellings, or meanings. The Dutch magistrate was referred to as a Landdrost (from the Dutch – land, and drost - bailiff). Their official residences were called Drosties

[133] Personal interview with Imam Latfur Rahman from Bangladesh, Worcester, 16/12/2010

Although Worcester is 120 kilometres from Cape Town, similar structural *masjid* features are evident in this *masjid*. However, it is difficult to determine what is original and which aspects are innovations. While little remains of the original structure, on the front façade is a prominent gable in which are three arches with the one in the middle being larger that the two side arches (Figures 93 and 94). The minaret is set back and does not appear to be much higher than a double-storeyed structure. It rises from a square base with a short rising cylinder capped with an Indo-Islamic onion shaped dome seen on the right side of photograph (Figure 94). The Worcester Masjid has a sprawling appearance as it is a single-storey building extending both sides of a central gable.

INTERNAL FEATURES

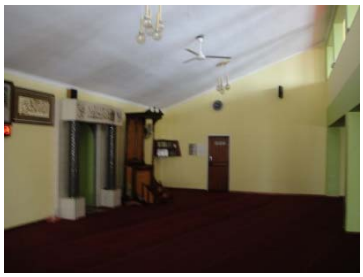


Figure 93 *Mihrab* and *minbar*

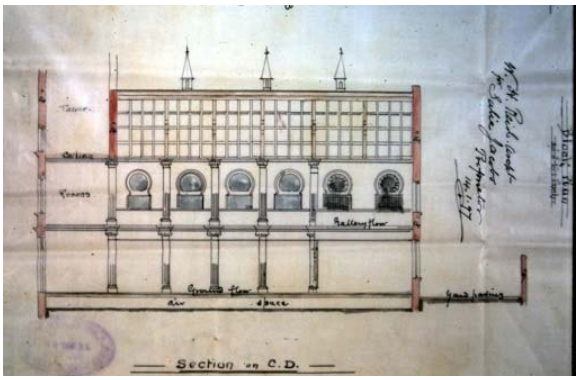
Figure 94 *Mihrab/minbar*

Figure 95 Interior

As a result of an attempt at rectifying *qibla* orientation, the *saf* lines in the carpet are skewed. The actual *mihrab* is recessed with a protruding semi-circular pediment, flanked by two side columns and a flat top (Figures 88 and 89). The separate *minbar* is elongated and has a canopy over the seating area (Figure 94).

14 1885 NURUL MOHAMMEDIA MASJID/ VOS STREET MASJID: Vos Street, Bo-Kaap, Central Cape Town

Figure 96 Nurul Mohammedia Masjid in its surroundings



Figures 97, 98, 99 – Archival plans (?14/01/1897) that were not executed, Source: given to this author by John Rennie, Architect 02/12/2010.

Land deeded for worshipping was donated by Hadje Salie Jacob, who already owned various lots in Vos Street and had erected his own home on one of them. In 1919 he donated a plot of land to the 'Moslem Congregation'.[134] However, as he had been involved with all the disputes at the Jameah Masjid and did not want to encounter similar problems, he used the deed of donation to set out in detail how the *masjid* would function. He stipulated that there should be a register of members who

[134] Deeds Office, Cape Town (DO), Deed No. 303, 24 October 1919

alone would have voting powers on 'matters affecting the said building and said congregation.'[135] A further condition was that the building would not be open on Fridays as there were other *masjids* for that purpose.[136] Subsequently Salie Jacob's son, Gatiep Ebrahem Salie, was elected imam. Under the terms of the deed he would hold office until his death or voluntary resignation, at which point his successor had to be elected by a majority of the trustees and registered members of the congregation. The imam would also have the power to appoint the Gatieps, Bilals, and Marabouts of the congregation,[137] although any dismissals of the office bearers needed to be approved by a majority of trustees and members of the congregation at a special meeting convened for this purpose. This was a small, almost obscure, *masjid* however it was the first to have a proper constitution defining the rights of the imam and its members. As a result, it was the only *masjid* in the Bo-Kaap that did not get involved in court litigations.

The Nurul Mohammedia Masjid stands on its allocated plot in Vos Street, between Strand, Waterkant, and Hudson Streets. The *masjid* is inconspicuous, situated in a small cul-de-sac, almost below ground level as the hill slopes steeply. The road entrance is via a slipway leading off a busy intersection on Strand and Vos Streets which are almost at right angles to one another. It can only be viewed from the road that runs above it, from where its size can be judged. It proved most difficult to gain access to this *masjid*, which is understandable when one knows what Salie Jacob set down in the deed of donation that the *masjid* would not be open for Friday prayers. To gain access one has to make an appointment with a member of the *masjid* committee.

[135] Deeds Office, Cape Town (DO), Deed No. 303, 24 October 1919
[136] Ibid.
[137] All these words are explained in the Glossary, and are related to the call to prayer or to the leader of the gathered worshippers

EXTERNAL FEATURES

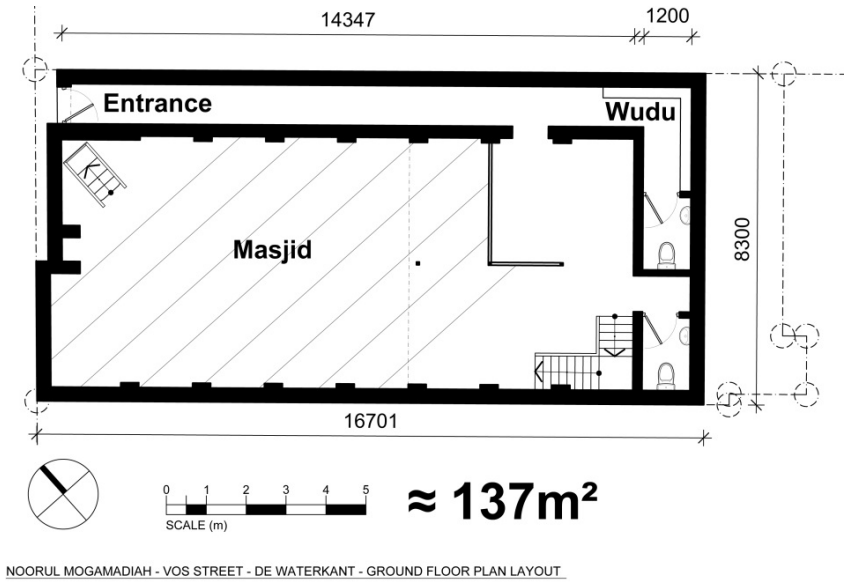


Figure 100 Plan of the *masjid*: Source Amien Paleker – architect, Cape Town

Figure 101 Front façade

Figure 102 Entrance and minaret

This tiny *masjid* is only 20m long by 7.5m wide, sunken below the level of the road above it (Figures 101 and 102). The ground floor façade is unbroken with no adornment and no entrance in the middle of the building. One enters from the street through a small door on the extreme left side of the façade, which opens into a long passage along the side of the building; the door is just seen in (Figure 102). This is obviously a side return that has been used as the entrance. The windows start above street level, with two sets of narrow pointed arched windows. The taller of the two sets is set almost in the middle of the building within the steep pitch of the roof, with a small round porthole window above (Figure 101).

The *masjid* appears to have two sections which are joined together by the plasterwork and the windows. One half is contained under the steeply-pitched roof; the other has the smaller set of windows and a squat minaret (Figure 101). Below both is a narrow 'cornice', with rounded edges, and a small narrow plaster balustrade, separating the bottom section of the building from the top half. The minaret appears as a squat protruding adjunct at roof level just above the smaller set of windows. It bears a resemblance to the *jharokha* seen on the Claremont Main Road Masjid, and is in a Moghul architectural style (Figures 101 and 102). It is only fully seen from the street level above Vos Street. It has an octagonal base with rectangular indentations topped with circular pillars interspersed with arches. These are topped by a repeated octagonal 'cornice' which supports a small dome, the centre of which has a silver ball topped with a crescent moon and star finial (Figure101).

INTERNAL FEATURES

Figure 103 Entrance passage

Figure 104 Interior showing *mihrab* and *minbar*

The exterior design does not relate to the interior. When entering the main prayer area there is a sense of space, a loftiness of the ceiling and strong pervading light. The main prayer area is surrounded by high walls with only a single central chandelier (Figure 104). There is a small overflow section above, accessible only by a metal staircase suggesting that it was an afterthought. Alongside the *minbar*, to cope with the summer heat, is large upright fan with a water fountain next to it to provide water for the imam before his Friday *khutbah*. The *mihrab* displays a mixture of styles (Figure 104). The double pilasters resemble ancient Roman column motifs. Here the *mihrab* is also not used,

with Ionic side columns topped by a triangular pediment. The niche within is slanted, probably as a result its direction being found to be incorrect and a loose mat on the left side of the minbar indicating the correct *qibla* direction (Figure 104). The play of architectural elements breaks the verticality of the building by introducing a horizontal cornice midway along the inner walls of the masjid. The three-stepped *minbar* is canopied, placed at a 45° angle in the corner with white side curtains and its back is painted white (Figure 104).

15 1886 AL AZHAR MASJID, 29 Aspeling Street, District Six

Figure 105 Al Azhar Masjid in its surroundings, showing the parts of the *masjid* distinctly.

District Six is now an isolated area as it was almost totally demolished during the 1960s as part of the Forced Removal Act of 1966. It used to have clear water canals with bridges over them, and it was said that the washerwomen of Malay origin stretched out their washing on the rocks alongside the canals to dry.[138] As Cape Town spread, it was the custom to number the various areas with plates

[138] Manuel, George, and Hatfield, Denis (1968), *District Six,* - first page of the foreword.

bearing numbers being fixed at appropriate points on walls or street lampposts. By 1867, it was the sixth municipal district of Cape Town, hence its name, District Six. It housed a mixture of former enslaved workers, merchants and artisans, and continues to be known as District Six. At its zenith in 1967, District Six had 60,000 inhabitants.[139] It was always congested, and thousands of people who had their roots there have now long been rehoused. It was said that there was a higher concentration of Muslims there, mainly of Malay origin, than anywhere in the Peninsula.[140] The main reason for its popularity was its being in easy reach of the city. Due to overcrowding, District Six faced neglect and deterioration during the early part of the twentieth century. Its character was lost as a result of the demolition, necessitated by the building of a large highway nearby and the appropriation of urban land. It was said that there were about a dozen churches in the area and both churches and *masjids* played vital roles in fostering community life.[141] In the 1940s and 1950s the urban structures of District Six varied from single to two-storey residential houses, therefore *masjids* with minarets and churches with steeples were clearly visible.

The construction of the Al Azhar Masjid indicated that the Muslim community was moving to the south of the city. Muslim inhabitants lived for the most part on the upper reaches of District Six, beyond Tennant Street, where the Aspeling Street Masjid is situated.[142] Land for the *masjid* was purchased in 1886; however construction did not begin until over two decades later in 1907, and was completed in 1910.[143] The minaret was originally in the centre of the masjid; now the two sides of the Al Azhar Masjid are asymmetrical as a result of the addition of an extension on the east side of the original *masjid* which is clearly seen in the aerial view on the right hand side of the building (Figure 105).

[139] Manuel, George, and Hatfield, Denis (1968), *District Six,* Foreword.
[140] Ibid., p.15
[141] Manuel, George, (1968) *District Six,* p.6.
[142] Ibid, p.2.
[143] *Taraweeg Survey, 2002,* p.48.

EXTERNAL FEATURES

Figure 106 *Masjid* approach

Figure 107 Front façade

Figure 108 Minaret

Figure 109 Entrance

The *masjid* is surrounded by a low concrete pillared fence, approached down steps that lead directly to the main entrance door (Figure 106). The minaret structure rises to about the height of three storeys (Figure 108). As one enters through double doors, the vestibule floor of the small anti-chamber to the *masjid* has an assortment of multi-coloured and multi-patterned tiles of Victorian derivation,[144] which lend atmosphere as they are bright and vary in colour combinations. The assortment of tiles bears out that Muslims incorporated materials that were readily available. The east and west wings are not uniform, with the right extension being much longer (Figure 107). The baluster-type wall edging on top of the parapet is the unifying element of the two wings (Figure 107).

[144] Victorian tiles authenticated by an antique dealer, Cape Town. 12.01.2010.

Additional worshippers for Friday *Jum'ah* are catered for in the outside area below the steps in front of the entrance of the *masjid*, which when needed, is covered with a carpet (Figures 106 and 107). One member of the congregation, who travelled many miles to come back to his original *masjid* for *Jum'ah,* told this author that members of the congregation often bring their own prayer mats and throw them on the grass or wherever they can find space. The Al Azhar Masjid commences its *Jum'ah* prayers before any other *masjid* in Cape Town and is the first to end, making it a popular *masjid* for Friday prayer as this suits Muslims working in the city centre. An added feature of this *masjid* is that not all its land has been built on. There is a garden with roses, grass, and benches for people to gather together. This adds nuance to the site, in that it offers worshippers an open communal space allowing social interaction, whereas other *masjids* have maximised their sites using the full amount of land available. This enhances the *masjid* in terms of both the building and its architecture as it achieves a special community space. Although gated, its fence allows transparency and interaction with the city. As this *masjid* is on a hill and looking to the west towards the city, the impression is that one is on the same level as the high-rise offices. The east wing of the masjid has rounded top lights and contains additional prayer space and the *wudu* area. The minaret is not large but reminds one of a lighthouse. An embedded plaque above the door bears an Arabic inscription, *ilaha illa-llah-u*: 'There is none worthy of worship besides God'. It then rises above the baluster railings assuming a square, open, arched tier, which is mounted by another square tier of the same size, with an open-pillared fence. Between the small pillars are railings. A much smaller, square structure with open arches makes up the final tier, which is capped with a segmented ribbed dome topped with a finial. (Figures 107 and 108)

INTERNAL FEATURES

Figure 110 M*inbar* and prayer mat

Figure 111 Original *mihrab*

Figure 112 Interior

The original *mihrab* remains visible as a shallow niche which is painted white. It has a keystone above the niche, which is framed by simple side pilasters and topped with a centre-scrolled triangular pediment (Figure 111). As with other *masjids* which have similar *mihrab* reorientations, no new *mihrab* has been built. Instead the *qibla* direction is indicated by a loose mat to the left of the *minbar* (Figure 110). The *minbar* is angled in a corner, and the timber posts appear to slant in one direction which gives the impression that this *minbar* is in two parts, the seat portion and the canopy portion above (Figure 110). This canopy section has two posts with an arch overhead and a back section that has a square wooden canopy over the head of the seated imam. A visitor from India having seen this *minbar* observed that most *masjids* in Kuwait which she had visited had similar *minbars*, and felt this to be of Arab style rather than of Malay or Indian origin. This gives an indication that this could be a recent acquisition, as South Africa's contact with Kuwait has only been since the break-up of apartheid in 1994. The junction of the *wudu* area and the original *masjid* has not been married seamlessly. In addition, the once generous volume has been divided to provide additional prayer space. This area is now at an angle instead of being perpendicular to any wall. To cater for the wooden upstairs overflow section there are both broad white painted square columns and small rounded metal pillars. These break up the once large internal space (Figure 112).

16 1887 BREDA STREET MASJID: Breda Street, Paarl

An expansion of the Muslim community to the north east of the original Colony illustrated the need for a *masjid* in this area. Land was acquired in 1887, with construction commencing a year later, and was completed in 1889.[145] Paarl was the third oldest town to be established in the Colony after the settlements in Cape Town and Stellenbosch.

As early as 1657 five years after Jan van Riebeck had landed at the Cape, Abraham Gabbema (also Gabema), the Fiscal (public treasurer) for the settlement, led an expedition into the interior to find more Khoi groups with whom they could barter cattle as well as search for the legendary mystical Monomatapa.[146] The granite rock boulders of the Paarl outcrop glisten in the sun after a rain shower, allowing Gabbema to immediately call it 'the Diamond and Pearl Mountain' (the latter translated into Afrikaans as *paarl*). Later the diamond and mountain was dropped from the name and 'Paarl' remained. Thirty years later Governor Simon van der Stel granted the first farms to free burghers, twenty-one in the Drakenstein area, and five at the foot of the Paarl Mountain.[147]

Many French Huguenots had fled to Holland when the Edict of Fontainebleu of 1685 was revoked by the Edict of Nantes of 1598, which proclaimed the Protestant faith being totally forbidden, coinciding with the D.E.I.C.'s need for more settlers for the growing Cape Colony. These Huguenots were destitute however had knowledge of wine cultivation, the making of brandy and vinegar, and the planting of olive trees, therefore they were welcomed in the Cape.[148] Huguenots from Holland arrived to 1688, and between 1688 and 1700 further small numbers of Huguenots were brought into the Cape, totalling 180 from France and 18 from Belgium.[149] They were given property by

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145 *Taraweeg Survey 2002*, p.310.

146 Oliver, Roland, and Atmore, Anthony, (1975), Medieval Africa 1250 – 1800, p.738. Monomatapa was a Shona Kingdom supposed to be between the Zambezi and Limpopo Rivers. From about the sixteenth century Portuguese traders along the coast had traded elephant tusks with the Shona who were prominent elephant hunters. Perhaps the founders of the Mutapa kingdom were culturally and politically related to the people who constructed the Great Zimbabwe ruins.

147 Paarl Tourism Association brochure, 2012.

148 Bryer, Lynne, and Theron, Francois, (1987), *The Huguenot Heritage,* 30.

149 Ibid., p.31

Governor van der Stel in the Drakenstein area, close to Paarl, and French names, such as *La Provence, La Motte* and *L'Omarins* began to appear amongst the hitherto Dutch-named wine farms. On *Plantatie,* the wine farm and home of the Bosman family for generations there was a '…. little slave church in the grounds.'[150]

Paarl was another place where wagons were made by hand, and it is believed that the first 'wagon-king' John du Plessis, employed enslaved labour. As Green (1957) states, 'In a good year, Paarl would produce three thousand wagons and carts'.[151] There were many Muslim wagoneers, blacksmiths, and it was from here that *toggangers* ('speculators') made journeys north into the interior and from Cape Town, peddling goods to remote regions of South Africa.

EXTERNAL FEATURES

Figure 113 Street façade

Figure 114 Entrance and minaret

Figure 115 Side addition

Figure 116 *Qibla* protuberance

[150] Green, Lawrence G. (1957), *Beyond the City Lights,* p.41.
[151] Ibid, p.31.

There was no access to the *masjid* as it was locked, however as it was well cared for, may have indicated that it was likely only be open for Friday *salah*, Ramadan, and the two Eids. This *masjid* was documented because it is only fifty-six kilometres from Cape Town and the initial appearance of the Breda Masjid is reminiscent of the Chiappini Masjid, as it has a pitched roof and keel-shaped windows and the same raised moulded plasterwork emphasising the door and windows characteristics of the Chiappini Masjid built almost twenty years before, giving rise to the indication that Muslims were taking their already learnt building features with them. A pointed arch above the south entrance door faces the street, and the almost square minaret rises from ground level which also includes the west facing door (Figure 114).

As the *masjid* was locked, there was no means of verifying internal architectural features. From observation however, there seems to be a generous internal volume due to the height of the building, and some grand buttress supports, designed to counter the thrust of the roof (Figure 113). The buttresses do not rise to the full height of the wall, but instead the base is enlarged where most of the force will be supported to cater for the huge thrust these walls must absorb. The left side extension appears to follow the same line as the original building, however the roof ridges are not in a straight line (Figure 115). The *wudu* area, on the west side, is an addition keeping the main area free of the clutter of auxiliary spaces, and was probably added at a later date. The lower 'plinth-like' detail that runs around the base of the masjid is not evident on the *wudu* area (Figure 116). Windows along the west wall are consistent with those for bathroom and toilet areas in a building. The minaret, according to the Taraweeg Survey, was completed in 1927,[152] and rises from a broad base and terminates in a conical dome (Figures 114 and 115). The design of the minaret indicates that an architect was involved with the design, as this construction is very difficult to execute without qualified guidance. It is an interplay of different levels rather than tiers and displays a system of tapering loads, from ground level to the top (Figures 114 and 115).

[152] *Taraweeg Survey 2002*, p.310.

On the lowest level and within a sharply pointed moulding is the entrance door. This square tier then rises to just above roof level, to be topped by a balustrade balcony. The next tier is a smaller square and the topmost tier is octagonal with a repeated balustrade balcony. From the middle of this is a cylindrical form from which an almost conical dome rises topped by a finial with a crescent or a weather vane.

17 1889 NIZAAMIA MASJID: Main Road, Retreat

Figure 117 Nizaamia Masjid in its surroundings

When the British once again took over the Cape in 1806 and advanced to Muizenberg, the Dutch retreated here (leading to its name, Retreat) and it developed into a settlement community. Among the settlers were Muslims, although it was many years before land for a *masjid* was obtained. The documented first *Jum'ah salat* was held in 1889. [153] Today it has capacity for 450 worshippers.[154] This comparatively small *masjid* may have been constructed within a year, and is situated on the main

[153] *Taraweeg Survey 2002*, p. 146.
[154] *2011 mosque guide*, p.89.

road from Cape Town to the south Peninsula, but can easily be overlooked because of its size and the fact it is set amongst commercial trading on both sides of the street (Figure 120).

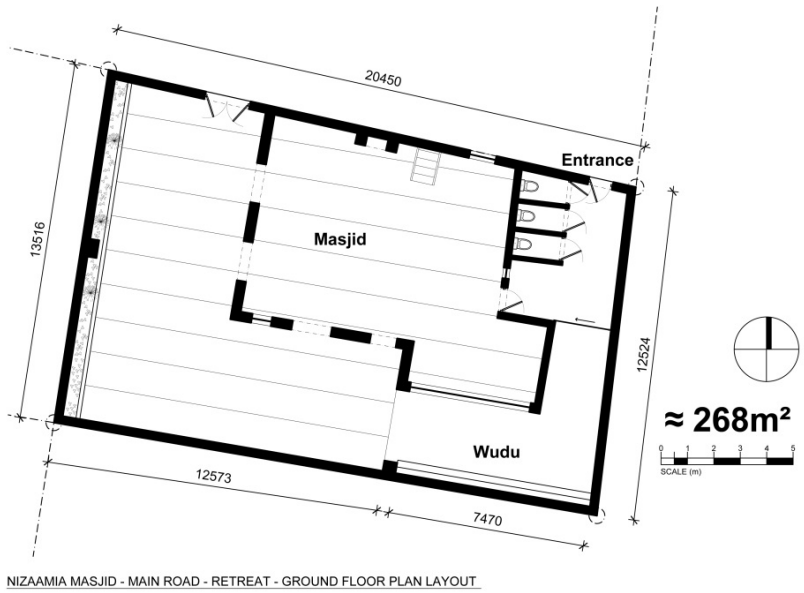

Figure 118 Ground plan
Source: Amien Paleker – architect, Cape Town

EXTERNAL FEATURES

Figure 119 M*asjid* from parking

Figure 120 Nizaamia Masjid from the main road

The external covering is face brick, albeit the west elevation has a different type of face brick from the northern elevation. The west wing has a blank wall and was originally a courtyard that was subsequently taken into the *masjid* space to cater for the *Jum'ah* prayer, thus using most of the land (Figure 120). At the apex and base of each of the two end gables are urn-like ornaments (Figure 119).

There are no other distinct *masjid* features visible from the road except for the *mihrab* protuberance on the northern elevation, which has the appearance of a fireplace without a chimney flue. (Figure 119). Adjacent to this is an area set aside for parking.

INTERNAL FEATURES

Figure 121 Interior and extension (2010)

Figure 122 *Mihrab* and *minbar* (2010)

Figure 123 Renovated interior (2012)

Figure 124 Redecorated *mihrab* and *minbar* (2012)

The main prayer space volume follows the pitch of the wood panelled roof and extends into a lower back space, covered with translucent sheeting, from where light is transmitted to the interior. On the exterior wall of the west extension of the *masjid* has a low planter filled with greenery, the floor of which had a slightly different carpet colour in 2010. (Figures 121 and 122) The uneven floor and the lean-to clear Perspex roofing suggested that this was an external area that has been incorporated as extra prayer space which could be quite hot in summer. A line on the floor between

the two wings also indicates an addition. There is no provision for an overflow section. In 2013, it had a new carpet with an arched pattern indicating *qibla* direction (Figures 123 and 124). The *mihrab* is a classical, elegant form, solid and simple extending a short way into the prayer space (Figures 122 and 124). It has thick stunted pilasters developing into the semi-circular arch of the *mihrab*, with dark green paint emphasising the detail. The cornice extends further than its triangular pediment, which is actually too small for the entablature. The *mihrab* itself is tiled with black gloss tiles with an imprint on each giving the impression of streaked marble. The colours are black, white, some green and a hardly-noticeable gold. It was repainted yellow with black highlighting in 2013 (Figures 122 and 124). Facing the *mihrab*, the *minbar* is to the right, and its centre is immediately below a load-bearing timber beam (Figures 122 and 124). The canopy of the *minbar* has an ornate headpiece and the outer two sides are parallel to the beam. To the right of the *minbar* is a shelf, possibly to hold books or the *khutbah*. The *minbar* is free-standing and the side panel that holds the steps and the seat together is not usually designed with a shelf, and one shelf support is longer than the other (Figures 122 and 124).

18 1890 MASJID UTHMANIA: Berg River Boulevard, Paarl

It was only a year after the first *Jum'ah salat* in the Breda Street Masjid and less than half a kilometre away, that the land for the Uthmania Masjid was acquired in 1890, and two years later in 1892 construction was completed and the first *Jum'ah salat* took place.[155] The reason for a second *masjid* being built so near to the Breda Street masjid is undetermined.

[155] *Taraweeg Survey 2002,* p.308.

EXTERNAL FEATURES

Figure 125 Street façade

Figure 126 Minaret

There are a number of similarities between the Breda Street and Uthmania Masjids. The massing of the buttresses is similar and neither extends to the full height of the wall (Figures 125 and 126). Both still have tin roofs. The ablution area is unusual because if one is praying and facing in that direction, the people coming out from the *wudu* pose a distraction, and unusually, there is a series of archways that separate the main *masjid* from this zone. The minarets of both *masjids* are similar in some aspects, both having the same merging of a square into an octagon, although here the octagon is at a lower point. Both have cylinder top tiers before the domes. The manners in which these components are handled differ in style and finish. The Breda Street Masjid appears square in form but is actually a rectangle. Uthmania has a hipped roof with a gutter line all round. The pointed arch doorway and side buttresses has an elaborate plaster band around it. Quoins which are "dressed stones at the corners of buildings, usually laid so that their faces are alternately large and small",[156] are visible only on the one side, and a cornice is present before the culmination into a gable. The fourth side is part of the hipped roof over the main body of the masjid (Figure 126). A bull's eye motif of the Breda Street Masjid is immediately above the pointed arch while here, it is within the gable above a pediment, not facing the street façade (Figure 126).

[156] Fleming, John, Honour, Hugh, Pevsner, Nikolaus, (1980), *The Penguin Dictionary of Architecture,* p.256.

Both have balconies but the balustrade detail is different. The Uthmania has an octagonal honeycomb cement design, whereas Breda Street has a more classical line. Uthmania's cylinder on this landing is much wider and therefore the arches on the columns are wider apart (Figure 119). Uthmania's dome is a clearly defined form, bulbous in shape, with no finial, instead here it has a ball-like top (Figures 119 and 120). The doors of both *masjids* match in dimension, width, height and top light. Again one is struck by the similarities of the two *masjids*. The top light in both has a three pane triangular motif. Uthmania's main entrance below the minaret; instead the back entrance is used. The external paint colour combination between the two is also very similar.

INTERNAL FEATURES

Figure 127 *Mihrab* and *minbar*

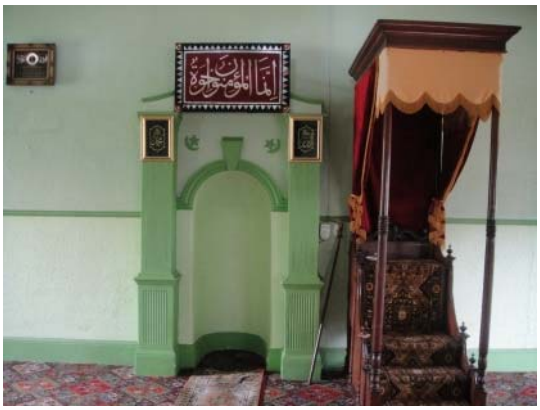

Figure 128 Detail of *mihrab* and *minbar*

The interior volume is broken into two sections. The back section supports the first floor overflow on slender cast-iron pillars while the other section consists of square arched support columns which support the eastern side addition. Above are arched windows allowing light into the interior. Within the pale green *mihrab* is a deep narrow niche, only wide enough to allow a person's folded arms to just fit in. It is domed with a keystone in its centre. It is flanked on either side by pilasters and before they reach the pediment there is framed calligraphy on either side fitting the width of each pilaster, bearing the names of Allah. The triangular pediment line is broken due to a picture that has been hung in its centre. The *minbar* consists of a four poster construction capped by a timber canopy and differing fabric front and side curtains.

19 1891 MOWBRAY CONGREGATIONAL MASJID: Queen Street, Mowbray

Figure 130 Mowbray Congregational Masjid in its surroundings

According to the *Taraweeg Survey 2002*, the acquisition of land, the erection of the *masjid* and the first *Jum'ah salat* all occurred in 1891.[157] The building of a *masjid* in Mowbray in the early 1890s indicates the growth of the Muslim population close to the city, as Mowbray is nine kilometres from the city centre in a south-easterly direction.

EXTERNAL FEATURES

Figures 131 to 133 Show the changes to the *masjid* between 1891 and 2011
Source: photographs in the Imam's office

[157] *Taraweeg Survey 2002*, p.44.

Figure 24 Exterior of left building (2010)

Figure135 *Masjid* exterior (2010)

In the Imam's office were sketches showing the various stages of development of the *masjid* a through major alterations and additions carried out between the years 1999 – 2002, which evidently included the construction of the present minaret. Today, this *masjid* is an amalgamation of three different buildings. A single storey building on the left, is what appears to have been a domestic dwelling (Figure 134), adjacent is a double storey with the minaret. A third addition is united with the two former mentioned buildings by the paint colour and their green tiled roofs. There was a previous minaret (Figures 132 and 133) labelled 1891, which rose from slightly above the single storey pitched roof, and consisted of a simple open rectangular verandah, from where the *bilaal* probably called to prayer. This was topped by a four-webbed triangular tiled roof (Figures132 and 133). This footprint was clearly followed in the present minaret which now reaches well above the second-floor addition. The present minaret is the height of almost three storeys (Figures 134 and 135). The present first tier terminates in an outward and upward rake. Above is a cylindrical drum punctuated by narrow vertical windows at the four cardinal points, capped with a stretched ribbed dome terminating in a crescent moon and star finial. On both floors of the two storey section of the *masjid* are square windows topped with semi-circular window openings.

INTERNAL FEATURES

Figure 136 *Mihrab/minbar*

Figure 137 Original *mihrab*

Figure 138 Overflow section

As several buildings have been put together to make one building, there are several sections. The back sections have tiny rooms, which were bedrooms, as there is a bathroom with a shower, toilet and basin. The main volume is an asymmetrical space with a steep pitch on the east side and a shallow fall on the other side. The original *masjid* is now a storage facility, and it might have been quite narrow if one looks at the lines of the recesses in the walls and the apex of the roof, plus its position being in the incorrect place. (Figure 137). The amalgamation of the *mihrab* and *minbar* is under one slab against the north wall, in a corrected *qibla* direction. It is capped with a flat curved slab, and slender plain side columns (Figure 136). The most obvious internal feature is the colour green that has been used extensively, even in the glazing, which appears as a green shimmer.

Chapter Summary

Although only nineteen masjids were documented in this chapter, they represent almost first almost the first hundred years of *masjids* in the Cape and has shown that the *masjids* constructed in various areas appeared much like Dutch churches of the time that surrounded them. As there were no Muslim architects until the middle of the twentieth century, builders and skilled artisans building these *masjids* incorporated Dutch and British techniques which they had learned from their building

experiences. Once Muslims had their own dedicated prayer space on sanctioned land, their confidence and knowledge of building had to develop before recognised *masjid* markers such as domes and minarets were seen on the later masjids documented in this chapter. The next chapter indicates further development of *masjids* south of the central colonial settlement, and a few further along the eastern False Bay coastline, together with the commencement of recognisable Islamic architectural features.

Chapter 5: years 1892 to 1960

The final emancipation of enslaved people in 1838 allowed Muslims to become a recognised, more confident community, so that by the late nineteenth century their building skills had been enhanced and the masjids they constructed reflected not only architectural features learnt from the Dutch but added Victorian-Gothic elements learnt from British artisans.

Socially and economically South Africa changed too. Diamonds were discovered in 1867 in Kimberley, about 840 kilometres north-east of Cape Town, and then gold on the Witwatersrand in 1884, about 1,300 kilometres north-east of Cape Town. These two discoveries instigated enormous changes in the country's world-wide status and economy, which understandably resulted in Muslims being dispersed throughout the country seeking economic opportunities. Politically, the Anglo-Boer War of 1899 to 1902 (presently called the South African War) led to the formation of the Union of South Africa in 1910 belonging to the British Commonwealth of Nations until 1961.[1] The resultant union created four provinces: Cape Province, Transvaal, Orange Free State, and Natal. These were autonomous provinces, but governed by one parliament.

Both Armstrong (1979) [2] and Bradlow and Cairns (1978) [3] make reference to enslaved Indian labour, followed in the 1870s by an influx of Muslims from India and Mauritius who had followed the Indian indentured labour sent by British India to Natal to work the sugar plantations from 1860 - 1911. These people were called 'Passenger Indians', as they had paid their own fares to South Africa. They were mainly Muslim traders from Gujarat, belonging to the Hanafee *maddhab* and background, bringing their own language with them. They were resented by the established Shafee Muslim community in the Cape and were regarded as 'temporary sojourners' who may someday return

1 South Africa became a republic in 1960 and then re-joined the Commonwealth of Nations when Nelson Mandela's ANC (African National Congress) party came to power in 1994.

2 Armstrong, James C., "The Slaves" in Elphick, Richard, and Giliomee, Hermann (1979), *The Shaping of South African Society 1652–1820,* p.77

3 Bradlow, Frank and Cairns, Margaret (1978), *Early Cape Muslims*, pp 89-92

'home'. Records in the British Library state that ships carrying Indian indentured labour to the Central American British sugar colonies of Guyana and Suriname during the 1860s stopped en route in Cape Town, leaving behind sick or infirm passengers.[4] This is backed up by numerous conversations with worshippers and Muslim friends in the Cape who have stated that their ancestors came to seek commercial opportunities, and many Cape Town Muslims are able to trace their descent to India.[5] These factors contributed to the need for a Hanafee *masjid*, and more Indo-Islamic features appearing.[6]

Masjids documented in this chapter began to show Indo-Islamic features such as *chatris* appearing at the corners of buildings as kiosks consisting of slender columns supporting small domes. *Chatris* were widely used on palaces, forts, and funeral buildings as symbols of pride and honour, and are said to have originated in Rajasthan in north-west India, used in the Sultanate period, (roughly from the 13th to 16th centuries), and then accepted by the Mughuls (1526 – 1857). The most famously recognised *chatris* seen in India are those on Humayun's Tomb (1570),[7] and the Diwani-i-Khas, at Fatehpur Sikri built between the years 1571 and 1586.[8] *Chatri* is derived from a Hindi word meaning umbrella which obviously referred to open umbrellas, as umbrellas were closed when entering tombs.[9] These Indo-Islamic 'borrowed' features were added to the Cape Muslims' already acquired skills, and have been carried forward well into the twenty first century.

In the Cape the over-riding factor still influencing Cape *masjid* architecture was finance. As an emancipated community of only about nearly three generations, and all *masjids* being only sponsored by the community themselves, fund-raising for construction often resulted in only part of a *masjid* being built at any one time until the next tranche of money was collected and building could proceed

4 British Library, Asia, Pacific and African Collections, L/PJ/6/352 -1893.
5 Personal conversations with Dr Cassiem Dharsey, Cape Town, 04/07/2012, Mohammed Mayat in Johannesburg, 15/12/2011, and numerous worshippers at the various masjids visited
6 Davids, (1980) *The Mosques of Bo-Kaap,*, pp 185-189.
7 Sahai, Surendra, (2004), *Indian Architecture Islamic Period 1192 – 1857,*p.102
8 Ibid, p.116.
9 ArchNet Dictionary of Architecture accessed 04/03/2013.

further, which often resulted in a patchwork of materials and building by varied and many different artisans.

20. 1892 COOWATOOL ISLAM MASJID: Loop Street, Central Cape Town.

Figure 1. Coowatool Islam Masjid in its surroundings

The name of this *masjid* is actually Quawatul but is commonly known as Coowatool, as at that is how Cape Muslims translated the name phonetically into English. The inscription above the door reads 'Indian mosque'. The Coowatool Islam Masjid is situated in the main present-day commercial centre of Cape Town on the western side of Bo-Kaap, and was the first *masjid* built at the Cape explicitly displaying Indian derived architectural elements and adopted style.

Land was acquired through a trust deed dated 24th March, 1892 governing the transfer of the property and its administration, and specifying that the first imam, Mogamat Taliep (also known as Telep, Talabodien), 'should follow the laws of the Koran and recognised customs of the 'Indian Sect' worshipping there',[10] while also stating that if a trustee left the Colony for a short while his trusteeship

[10] Davids, Achmat, (1980), *The Mosques of Bo-Kaap*, p. 186

was to be filled by a temporary trustee at a meeting of worshippers over the age of twenty five.[11] Construction for the *masjid* commenced in 1893 and was completed in 1895 when the first *Jum'ah salat* was performed.[12] The Hanafee *maddhab* allows worshippers who do not speak Arabic to pray in another language. Although the *masjid* was to serve the interests of Indian Muslims, these people were soon completely absorbed by the Bo-Kaap Muslim community proving that Islam was a binding brotherhood.

EXTERNAL FEATURES

Figure 2 - Entrance

Figure 3 - Amalgamated buildings

Figure 4 - Western facade

This *masjid* consists of two separate buildings, but with major renovations in 1999 the two buildings blend together, with arched plasterwork achieving a continuous fabric to the existing

[11] Davids, Achmat, (1980), *The Mosques of Bo-Kaap*, pp. 186-189
[12] *Taraweeg Survey 2002,* p.34.

exterior of both buildings as seen in in the *Taraweeg* Survey 2002.[13] The entrance and minaret are in the corner property, which is single storey (Figure 4), whereas the second building is two storeys (Figure 3). A narrow, almost unadorned section joins the two buildings (Figure 3). In the central section of the corner building is the access, flanked by a pilaster on each side. The two pilasters are joined by an arched architrave and a keystone above (Figure 2).[14] The door itself is recessed in order to allow for a covered entrance, similar to the Chiappini Masjid, however it is narrow being about the width of a large domestic doorway (usually 1200mm wide), whereas the Chiappini Masjid has double doors and is therefore twice as wide. This door is set back above three steps making the entrance and the door appear narrow. The front façade displays Indo-Islamic features, such as *chatris* consisting of open pillared kiosks at the corners of the buildings[15] (Figure 2).

Directly above the door in the centre are remnants of a Dutch gable, and above the parapet rises a minaret (Figure 2). The windows all have plaster architraves, and are recessed about a brick's width. Although not visible on the exterior, the weight of these arched architraves bears on an internal column. In other words, the structure is supported internally. The body of the minaret and the two side *chatris* project slightly from the façade, making the three components appear taller than they really are. On side elevation they are flush, losing the prominence of the feature with a clever interplay of elements (Figure 4). The lowest tier contains the front door and is taken up to a balcony, which has a light metal balustrade which would have allowed a view of the *bilaal* to call to prayer. This octagonal tier is then reduced, rising to a smaller octagonal projecting platform; here the balustrade is treated differently from the lower one, within which is a larger repetition of the same *chatri*-like construction and dome. The base of the dome is decorated with a typically Indo- Islamic petal motif (Figure 2).

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13 *Taraweeg Survey 2002,* p.34

14 Fleming, John, Honour Hugh, Pevsner, Nikolaus, (1980), *The Penguin Dictionary of Architecture,* p.18. Architrave - moulded frame surrounding a window or door.

15 Petersen, Andrew, (1996) *Dictionary of Islamic Architecture,* p.200.

Figure 2 Old and new *mihrab*s

Figure 3 Detail of original

Figure 4 Solution for *qibla* change

Figure 8 Overflow section

Figure 9 Detail of *minbar*

The ground floor is large for a Bo-Kaap *masjid* as it can accommodate almost 300 men for prayers with a ceiling of approximately two metres in height. However, the height of the top floor is reduced as a result of a later alteration. The structure is positioned in such a way that it clashes minimally with the surrounds of the windows (Figure 8). The outer border of the original *mihrab* is defined by a band of plasterwork which is carried throughout the interior of the *masjid*. Within which is a three-lobed arch reminiscent of Indo-Islamic three lobed arches which is surrounded by an approximately 40 cm slightly projecting plaster band, echoing the shape of the niche. About half a metre on each side, the whole structure is enclosed by grooved pilasters terminating in a cornice and a triangular pediment. At each end of which are two green urns (Figure 6). This is an example of the 'borrowing' of both Islamic and classical European forms in a *masjid*. There is no new *mihrab*, and the *qibla* direction is shown by the direction of the carpet *safs*. As in other *masjids*, a loose mat is placed to the left side of the *minbar*. The *minbar* itself is slightly away from the corner, consisting of three

steps and a seat, and a wooden canopy over the seat area (Figure 9). The carving above the curtains is elaborate and intricate, indicating superior wood-craftsmanship (Figures 7and 9).

21. 1893 NURUL ANWAR MASJID: Ben Friedman Square in the Strand.

Figure 10 The three Strand *masjids* in their surroundings

Ebrahim Rhoda, who has carried out research on the Strand Muslims, states that already in 1714 the area now known as the Strand was indicated as the southern boundary of the farm, 'Vlooibaai',[16] and that there were Muslims working on the wine farms in the surrounding area in 1822, with four Javanese and one person from Timor representing the core of the Muslim Strand community.[17]

Land for the *masjid* was acquired in 1893.[18] However Rhoda presents conclusive archival proof that a quitrent grant was registered in October 1882.[19] When asked about *masjids* in the area, Rhoda

[16] Rhoda, Ebrahim, (2012), *From Slavery to Citizenship,* p.9.
[17] Ibid, Evidence is taken from *Opgaaf rolle* (income tax lists) and oral histories, pp 9-18.
[18] *Taraweeg Survey, 2002,* p.280.
[19] A quitrent is a small amount paid by the freeholder in lieu of services.

stated that, "It was generally believed that the Nurul Anwar Masjid was just a *langar*." Archival documents have proved this assumption to be incorrect. It was a *masjid* from its founding in 1885".[20] This author was shown a photograph of the archival document as proof, dated 19 July 1892.

EXTERNAL FEATURES

Figure 11 Siting of *masjid* and its surroundings

Figure 12 *Masjid* with minaret

As a result of development in the surrounding area, the *masjid* is now situated in a parking lot, and if it were not for the small, square minaret, it could be mistaken for a domestic building (Figure 11). Rhoda explained that the *masjid* was demolished and rebuilt in the 1950s, with Boeta Armien Railoun as 'contractor and architect'.[21] This more or less fits with the *Taraweeg Survey 2002,* which states that major renovation was carried out in 1951.[22] The *masjid* is clearly seen as two separate buildings which do not blend seamlessly together as a single structure. The original *masjid* was cube-shaped, capped with a wave-like crenulation that overhangs the wall edging. There are two buttresses on the two western corner and none on the eastern side. This appears as a single-storey addition with a steeply-pitched roof with a hip end. Although It is two separate buildings, it reads as one building linked by the detailing around the windows and the paint colour (Figure 12).

[20] Personal conversation with Ebrahim Rhoda, Firgrove, outside Cape Town, 30/11/2010.
[21] Rhoda, Ebrahim, (2012), *From Slavery to Citizenship,* p.18.
[22] *Taraweeg Survey 2002,* p.280.

The minaret is on the south-east corner, starting from a square base which has the same motif as the crenulations of the parapet (Figure 12). There appears to be a landing, possibly from where the *bilaal* could have made the call to prayer. Here, as in the Coowatool Masjid in Loop Street, Bo-Kaap, there is a petal plaster band on the base of the dome which is often seen in Cape *masjids* where there is a known Indian influence. It proved impossible to gain internal access to this masjid, therefore only the external features are discussed

22. 1895 GUJJATUL ISLAM: Banhoek Road, Stellenbosch.

Stellenbosch is about fifty kilometres east of Cape Town city centre and Banhoek Road runs alongside a large parking lot attached to a shopping centre. In 1679 Simon van der Stel came to the Cape as commander and in 1691 was promoted as the Cape's first Governor. In 1679 he set out with a small party to the east side of the False Bay coast to examine the area, and came upon a fertile valley surrounded by trees, with a river running through it. He decided it would be an ideal place for a settlement. Within a year there were farmers in Stellenbosch (a Dutch combination of his name and the trees surrounding it). Van der Stel wanted to make the colony self-sufficient, and used his knowledge and experience to instruct the Stellenbosch farmers in the art of wine-growing. He encouraged settlers by giving them full ownership of the land, and soon there were crops of wheat, as well as grapes. The establishment of Stellenbosch, Cape Colony's second town, meant that the Cape was no longer merely a halfway station between Europe and the East. From the beginning wine farmers needed coopers and skilled artisans to work on the newly-created vineyards, as illustrated by Dr Henry Lichtenstein, a German doctor. He visited the Cape in 1803, 1804, 1805 and 1806, mentioning that he paid a visit to the wine farm of Meerlust near Stellenbosch where the owner Mr Myburgh had many Malay artisans in his labour force.[23] The Muslim community of Stellenbosch came

[23] Lichtenstein, M.H.C., (rep.1928) *Travels in Southern Africa in the years 1803, 1804, 1805 and 1806*, pp. 102 – 107.

from the Strand and Macassar, both very near Stellenbosch. Their first place of prayer in Stellenbosch was in a house on the corner of Adringa and Crosier streets.[24] Land for a *masjid* was acquired in 1895 and it was built within the next two years, with the first *Jum'ah salat* being performed in 1897. Major alterations were carried out in 1993.[25] This *masjid* has been serving the community since its inception with the result that it is now in the heart of the business area of the town, adjacent to a big fruit and vegetable chain store, and opposite a central large open air car park used by all-comers to the centre of Stellenbosch. It is now too small for the number of worshippers that frequent it and on speaking to a member of the congregation in late 2010; this author was informed that the community was considering building a new *masjid* nearer to where most of them now live.[26]

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Figure 13 Model of original Gujjatal Islam *masjid*

Figure 14 Masjid entrance

Figure 15 Minaret

The façade of Gujjatal Masjid has a 45° pitched gable end facing the street, and two narrow, elongated windows on either side of the pointed arched entrance door, reminiscent of a Dutch house in the Stellenbosch environs (Figures 13 and 14). At either end of the pitched roof are white buttresses that blend in well with the building. On the top of each, in contrast to the steeple-like edifices of the Chiappini Masjid, are round spheres, probably made of concrete and painted green. At

[24] *Stellenbosch: Official Commemorative Volume*, Stellenbosch, (1979) p. 12.
[25] *Taraweeg Survey, 2002*, p.306.
[26] Personal conversation with one of the worshippers who wanted to remain anonymous, Stellenbosch, 17/12/2010.

the apex of the pitched roof is a third identical sphere; the three spheres form a virtual triangle. Facing the *masjid* on the left-hand side is a low wall beyond which is a car park. On the right hand side of the building is an extension with a small minaret (Figures 13 and 14). The door and the two windows are highlighted with plaster moulding emphasising their position and height, reminiscent of the window surrounds of the Chiappini Masjid. All mouldings of the doors and windows are painted green for added emphasis. The addition at the left has a flat roof and an unadorned façade, broken by one small window which is cleverly integrated with the rest of the building as its shape matches the other windows although reduced in size. A squat plain minaret is at one corner of the *masjid*, set at the junction of the 90° angle of the wall. It is small as it does not reach much higher than the top of the gable (Figure 14). At roof level, the plaster emphasis line below is repeated with small round drainage holes above. The balcony above is wide enough to have been used by the *bilaal* to call to prayer. Above this are small narrow arches, above which is a repeat of the plaster line and small holes, capped by a bulbous, onion-shaped, green dome and crescent moon finial.

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Figure 16 *Mihrab* and *minbar*

Figure 17 Closed doors of the original *mihrab*

Figure 18 Overflow

The interior is not consistent: additions are apparent, with obtuse-angled walls at either side of what was probably the original rectangular *masjid*. Interior moulding is a heavy, rounded and gold-coloured, running around the inside of the *masjid* and emphasising the *mihrab* and the window (Figures 16 and 17). The obvious correction of the *mihrab* is indicated by the safs of the carpet. The original *mihrab*, which was in the middle of one of the end walls under the pitched roof, has been

boarded up and now appears as two closed wooden white painted doors, which rise to a height of about six feet (Figure 16). The present *mihrab* is on the small, extended right-hand side of the *masjid*, appearing to be almost in the corner. It takes the form of a plain arched niche, the sides of which are two simple columns on raised plinths supporting the arch above (Figures 16 and 17). The inside of the *mihrab* is surrounded by a rounded gold coloured moulding, and emphasised by a second heavier gold moulding rising from the top of the pediments above the columns (Figure 16). The wooden *minbar* stands almost in the corner to the right of the *mihrab*, best seen in Figure 17.

23. 1902 MASJIDUL JAMIA: Quarterdeck Road, Kalk Bay

Figure 19 Masjid Jamia in its surroundings

Kalk Bay part of the South Peninsula of Cape Town on the False Bay coast on the way to Simonstown, the winter anchorage for ships.[27] The bay had been known as Kalkoven Bay (*kalk* meaning 'lime' in Afrikaans) as lime burners had kilns here. Van der Stel had noted in dispatches in 1687 the abundance of fish here, and in his journal in 1674 Governor Isband Goske recorded that at men who had been given farms in the area had been contracted to supply the Company with lime at

[27] Green, Lawrence G., (1969) *Harbours of Memory,* p.42.

'three guilders a tun'.[28] Lime was mixed into the plaster for walls of domestic houses to protect them against the harsh winds and rains of the winter season. As noted In Chapter 2, pp 6 and 7, mussel shells that had washed up on to the beach were crushed and mixed with hot water to yield a putty-like substance used as mortar, which is still seen in a small section of exposed wall in the *masjid,* now a yellowish colour. Good fishing has remained in Kalk Bay, which was one of the first places along the False Bay coast to gather a Muslim community. People on the east coast of the Malay Peninsula were predominantly Muslim fishermen in 1975.[29] Many enslaved people who came to the Cape from Indonesia were boat owners from a fishing background, said to have, 'among [them] Malays and Javanese, who had brought their experience of fishing with them'.[30] Fish was of vital importance to the settlement at the Cape. Enslaved labourers were permitted to fish and to sell their catch (although not on Sundays).[31] Muslim fishermen at Kalk Bay made their living from the sea, establishing beach fish markets which still exist even in present times. In 1902 a small, approximately 151m², *masjid* was built in Quarterdeck Road high above the present harbour,[32] as seen in (Figure 20). The positioning of the *masjid* far above the shoreline probably was to prevent destruction from the ravages of the howling 'South Easter' wind (well-known to be dangerous) that brings the surf high up onto the shore. Local fishermen still concur with this.

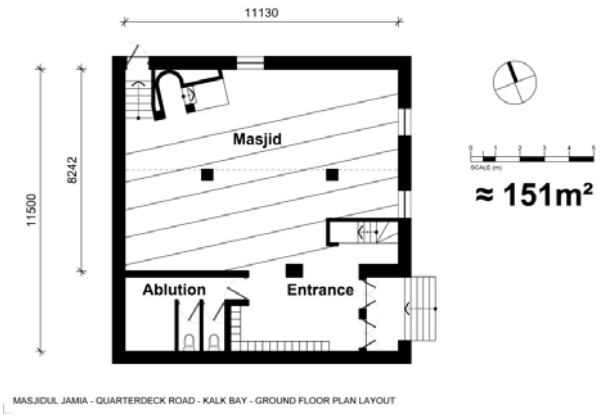

Figure 20 Plan showing proposed new alterations Source Amien Paleker - architect

[28] Tredgold, Ardene, (1995) *Bay Between the Mountains,* p.100.
[29] Koentjaraningat, R.M. (1975), *Introduction to the Peoples and Cultures of Indonesia and Malaysia,* p.76.
[30] Tredgold, Ardene, (1995) *Bay between the Mountains,* p.100.
[31] Ibid. p.31.
[32] Sizes taken from ground floor plan drawn up by Amien Paleker, architect, 14/02/2014.

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Figure 21 Back roof section

Figure 22 Window shape

Figure 23 Entrance

The first *Jum'ah Salat* was performed in 1902, however no information was available as to when the land for the *masjid* was acquired or when it was constructed.[33] The evenly-pitched edifice now has an extra lean-to, constructed at the back of the *masjid* which can be seen if one climbs a short way up the flight of stairs to the right of the *masjid* (Figure 21). The *masjid* roof appears unbalanced, having an almost flat section and the other pitched. This *masjid* reminds one of the Zaavia Masjid in the Strand (1850) and the Nizaamia Masjid in Retreat (1889), with a similar pitch of roof and keel-arched windows. When facing the *masjid*, only one buttress is visible supporting the left-hand corner of the building. To the right is a flight of public steps leading further up the steep hill (Figure 21). The entrance is up a short flight of stairs from the road on the extreme left of the *masjid* and is a fill-in between the *masjid* and the next door house (Figure 23). An uncommon feature is the two triangular top lights above the rectangular, four-paned lower section windows – fanlight top windows are usually semi- circular (Figure 22). Nevertheless, these are structurally strong enough to distribute the load.

[33] *Taraweeg Survey 2002,* p.168.

Figure 24 *Mihrab/minbar* 2010

Figure 25 *Mihrab/minbar* 2012

Figure 26 Upstairs overflow

Figure 27 Detail of pillar

Figure 28 Original wall

Additions were made to the *masjid* starting in 2010, which were more about function than design, creating maximum headroom internally, which was for about 180 male worshippers before alterations began.[34] In the middle of the prayer space are two squat twisted pillars which appear to be too large in this small space, supporting an upper overflow section (Figure 26). The stoutness of the pillars and the heavy twist in their form 'with their comparable freedom with applied decoration', is reminiscent of Ottoman structures.[35]

A section of the original wall has been left exposed, indicating a construction of assorted materials within the walls (Figure 28). Its construction is similar to that of the Auwal Masjid and the

[34] *Mosque guide 2011*, p.100
[35] Hillenbrand, Robert, (1999) *Islamic Art and Decoration,* pp 259 - 261.

Salesian Institute, being irregular sized stones overlaid with plaster. The new *mihrab*/*minbar* combination is of brickwork and plaster. The *mihrab* is an arch with a deep recess; the *minbar* leads off from the right of the *mihrab* with two steps leading to a platform (Figures 24). The completed *mihrab*/*minbar* was viewed in 2012 (Figure 25).

24. 1905 HABIBIA SOOFIE MASJID: Duine Road, Rylands Estate, Athlone

Figure 29 Habibia Soofie Masjid in its surroundings

The history of the Habibia Soofie Masjid was explained to this author by Moulana Goolam Qutboodien Kagee whose family have been serving at the *masjid* since 1912. Moulana Kagee himself has been in office as imam since 1965.[36]

In 1905 Soofie Shahib, who had originally come from Kokan in India, came to the Cape from Natal where he had been fulfilling the spiritual needs of the newly-settled Muslim community. Instructed by his spiritual advisor to proselytise to Cape Muslims, he erected a *khanqah* which is

[36] Personal interview with Moulana Kagee, Rylands, Cape Town, 18/12/2010.

loosely a Sufi gathering place for mediation where Sufis live in monastery-like conditions. The Habibia complex started basically as 'a wood and iron shack' which developed over time into the Habibia Khanqa in an Indo-Islamic style, as seen in the aerial view [37] (Figure 29).

The Habibia Soofie *masjid* is the first to be part of a complex, with a tract of land large enough to cater for housing orphans, the elderly, a place for teaching and also still have room for gathering together for community facilities.[38] Before this author's first visit in 1995, Habibia had a private high school on the site close to the children's home. However, during the time of this research the school was relocated to Lansdowne and renamed Islamia. The Peace University was also located in the complex, however the Department of Education objected to the institute being referred to as a `University' as it did not have the credentials to be designated as such in South Africa. It exists now as a 'college'.[39] Besides the *masjid*, the complex comprises a crèche, an orphanage, a *kramat*,[40] a 700-seat hall, the imam's residence, the caretaker's residence, and a large sports field, which is used for hosting community social events.

Sufism reached great heights in India during the 13th to the 15th centuries when many people converted to Islam because of teachings of love, harmony and humanity and the influence of mystics. However, from the 16th to the 18th century[41] Sufi sects like the Christi order gradually lost ground in India, until another great upsurge of the Christi pathway took place in the 19th century in the Punjab, led by a spiritual teacher, Khwaja Habib Shah Sulaiman Tawsawi.[42] He devoted his life to the field of Islamic education and spiritual enlightenment. One of his spiritual successors was Soofie Habib born in 1848, who was sent to Durban where he searched for land to build a *khanqah* from where he could propagate Islam and the Christi Silsilah Sufi sect.[43] He found a site at Riverside on the banks of the

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37 *Habibia Soofie Masjid, Centenary Magazine*, August 2005, p.21.
38 *Ibid,* p. 22.
39 Information by email correspondence with Dr Cassiem Dharsey 30/06/2014.
40 A *kramat* is the burial place of a pious person
41 Chittick, William C., (2008) Sufism, pp 1 – 3.
42 *Habibia Soofie Masjid Centenary Magazine,* August 2005, p.10.
43 Ibid, A *khanqah* is associated with a *tariqa* (a Sufi saint), and his method of discipline and exercises, p.10.

Umgeni River, on the outskirts of central Durban.[44] The transfer of this land was assisted by Mahatma Gandhi who was a practising lawyer in Durban from 1904.[45] Land for the Habibia Soofie Masjid, obtained in 1889,[46] was completely barren; it had no water, and Klipfontein Road was a sand road,[47] which could only be reached with great difficulty by horse and cart. However, in 1905, the first *Jum'ah salat* was performed. The name Habibia is derived from Khwaja Habib Ali Shah Christi, the *murshid* (spiritual guide) of Moulana Abdul Latief, Soofie Sahib's brother-in-law and who is still regarded as one of the founding fathers of Cape Islam.[48] His *kramat* is adjacent to the *masjid* and was documented in Chapter 3, pp 104–105.

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Figure 30 2010 - With unfinished *kramat*

Figure 31 Part of internal road

Figure 32 Window detail

[44] The Umgeni River flows into the sea just north of Durban, east coast of South Africa.
[45] *Habibia Soofie Masjid Centenary Magazine*, August 2005, p.21.
[46] *Taraweeg Survey 2002,* p.74
[47] Klipfontein Road is now a main thoroughfare
[48] *Habibia Soofie Masjid Century Magazine* August 2005, p.10.

When viewing the Habibia complex, the first noticeable features are the tall minarets which are almost twelve metres high, creating a powerful visual impact (Figures 30). Generally, Cape Town *masjids* do not have multiple minarets and large domes, like the Habibia Masjid. Major alterations were carried out four times during the 1900s and most recently starting in 2010.[49] As the number of worshippers at this *masjid* has grown, necessary additions have sacrificed the clean, clear length of the *masjid*, and the need to allow for sufficient egress is now catered for from an alcove with steps and a landing to the central exit doors. The accommodation of cars has also affected the *masjid'*s architectural structure, as it has a private road within its grounds (Figure 31). The windows have semi-circular top-lights, and are similar to those seen in other *masjids*, indicating that they were standard manufacture (Figure 32). The plaster band is at least 200mm away from the window opening itself, giving the illusion that the opening is bigger than it is. The nine patterned minarets are not all the same, the front minarets are shorter than those behind.

The domes are made of concrete which can clearly be seen and their size can be judged in proportion to the cars also seen in (Figure 30). The dome is onion-shaped externally, with window openings being placed in the negative voids before it bulges outwards (Figure 30), and is reminiscent of Mughal architecture as seen for instance in the Taj Mahal.[50]

[49] *Taraweeg Survey 2002*, p.74.
[50] Sahai, Surenda,(2004) *Indian Architecture Islamic period 1192-1857*, p.136

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Figure 33 *Mihrab* and *minbar*

Figure 34 Dome

Figure 35 Cupola on the front of the upstairs/women's section, Source: Amien Paleker.

The first impression of the interior is one of expansiveness (Figures 33, 34, and 35). The supporting square pillars that intrude into the prayer hall are lit up with small lights which are turned on at Eids or when *nikkas* (weddings) are performed (Figure 33). The first storey is fronted by a wooden rail, which is a usual upstairs feature; however, it is broken by a small wooden domed cupola in its centre where a bride can elect to stand (Figure 35), and it is a totally voluntary decision made by the bride. A photograph of a bride standing within the cupola upstairs at the time of her *nikka* was obtained from Amien Paleker.[51]

[51] Photograph obtained from Amien Paleker Cape Town, 01/02/2014

The *mihrab* has yellow pilasters and the pointed arch above is green and pink interspersed with the same yellow, bright pink, and green of the pillars. These vibrant colours are reminiscent of India and only seen in the Cape in *masjids* that have an Indian connection (Figure 33). There are two other identical arches on either side of the *mihrab*, however they are filled in. On the *mihrab* the flanking pilasters curve upwards to form a sharp pointed arch. The *minbar* is on the right of the *mihrab* and is larger than previously seen in this study, having seven steps, reaching almost to the top of the *mihrab* point. The steps have a plaster handrail. All the detailing is outlined in white with bright yellow insets. The large semi-circular dome, just below which is a ring of bulls-eye portholes which bring extra light to the prayer hall, is supported by four square columns (Figure34).

25. 1908 MASJIEDU GALIELOL RAGHMAAN on Constitution (Ellesmere) Street, District Six

Figure 36 Masjiedu Galielol Raghmaan in its surroundings

Land for the *masjid* was acquired in 1908 and building commenced in the same year, with the first *Jum'ah* being performed in 1909.[52] This seems inaccurate as it was impossible to build this

[52] Manuel, George, (1968) *District Six* p.46.

structure in the short time period stated. The Galielol Raghmaan Masjid now stands on a somewhat empty landscape with only trees surrounding it. Before the devastating forced removals of the 1960s, District Six had been grossly over–crowded with houses and people. At the time of the demolition, only two *masjids* and a church were left standing. Cape Town Muslims were very vocal on the issue that, according to Islam, a *masjid* cannot be deconsecrated. They finally convinced the authorities that the *masjids* could not be demolished. The church authorities echoed the same sentiments; hence the three religious buildings (two masjids and a church) remain standing on their original sites. Conversations with elderly worshippers at the *masjids* revealed that they make the journey for *Jum'ah* from their current homes to their original *masjid*. Since most of the surrounding buildings have been destroyed, it is difficult to determine the demarcation of the *masjid* grounds or the neighbouring influences on the *masjid* at the time of its construction. Major renovations were carried out in 1987 and 1993.[53] Yusul Karam, head of the Muslim Judicial Council,[54] indicated that the two remaining *masjids* in District Six were still well-attended, as many people work in Cape Town and frequent the *masjids* near their place of work.

EXTERNAL FEATURES

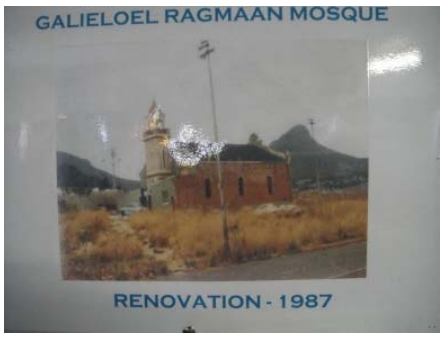

Figure 37 Prior to 1966 **Figure 38 *Masjid* 1987** **Figure 39 *Masjid* 2007**
Source: Photographs in imam's office 26/11/2010.

[53] *Taraweeg Survey* 2002, p.46.
[54] This council was founded in 1946 to serve the Muslim community by providing judgements in *masjid* affairs and those affecting moral and social mores

Figure 40 Northern facade

Figure 41 Another aspect as it is today

Figure 42 Showing the minaret as a distinct addition

This *masjid*, although almost in the centre of Cape Town, is now solitary, giving it an air of being a 'rural' *masjid* as the area all around it was razed and has not been rebuilt. Additions to this *masjid* do not quite fit with the strong axis between the remaining Dutch gables. There are various additions at various angles; however, it is difficult to work out all the additions and alterations (Figures 40 and 41). The main axis of the building between two gables is similar to those found on Cape Dutch gables outside the city. This gable has a linear pitch with a 45°apex and a minaret at one side (Figure 42). The minaret is slightly set back and above the main entrance, appearing almost behind the entrance (Figure 40). The minarets of Uthmania (1890) and Breda Street (1887) Masjids in Paarl resemble this minaret. The two *masjids* located in Paarl were built two decades before the Galielol Raghmaan Masjid, and their minarets appear to have been built at the same time as the main buildings as they are well-integrated with the walls of the adjoining structures; because of the various additions here, as seen in (Figure 42), this minaret was a later addition. There appears to be a functional balcony for the *bilaal*, and the minaret is finally capped with a segmented dome on a square base and four columns (Figure 42).

INTERNAL FEATURES

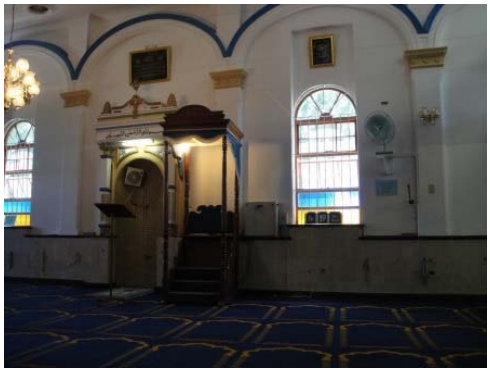

Figure 43 *Mihrab* and *minbar*

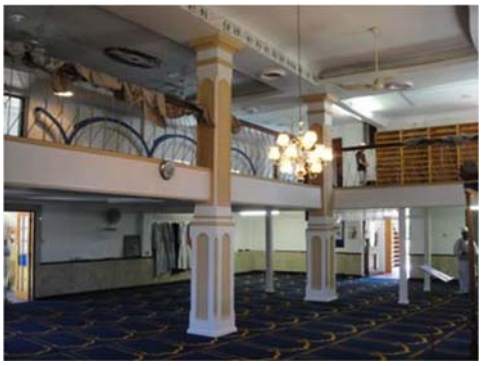

Figure 44 Interior and overflow

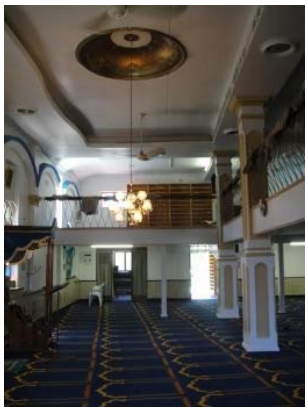

Figure 45 Interior

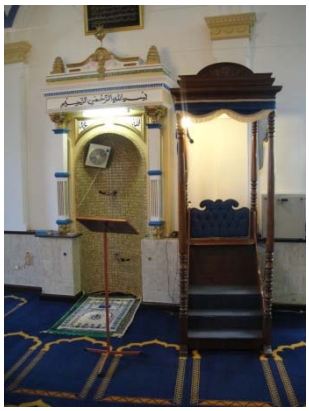

Figure 46 *Mihrab* detail

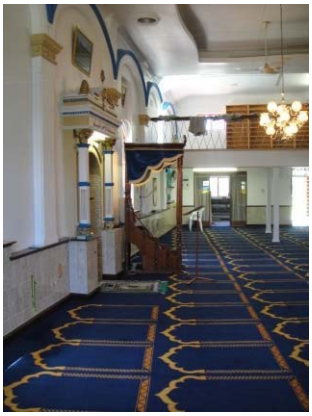

Figure 47 Detail of *minbar* canopy

One enters the prayer area to the side of worshippers at an oblique angle. The *wudu* is located in an area that is an addition.[55] The carpet is deep blue with a pattern of golden arches seen in Figures 46 and 47. The *mihrab* is within a structure placed in front of a window so light appears from behind. It has a yellow mosaic interior niche not visible on the external façade (Figure 46). The *minbar* is the usual wooden three-stepped structure with scalloped royal blue velvet curtains which start short at the front of the *minbar* and are longer at the back, above which is a simple, rounded, wooden pediment (Figure 47).

[55] The *wudu* is the ablution area.

26. 1908 SUNNI MUSLIM MASJID (also known as the Harvey Road Masjid): Claremont

Figure 48 Sunni Muslim Masjid in its surroundings

Claremont is a southern suburb of Cape Town. Land for the Harvey Road Masjid was obtained in 1908, and construction was completed in 1910 with the first *Jum'ah Salat* held the same year.[56]

As the imam explained,[57] renovations are now needed. The *masjid* was built at the beginning of the last century, and the existing extension added in 1917; therefore, after almost a hundred years, it was in need of repair. An engineer's report regarding the existing minaret stated that its bad shape was due to the long, cold, wet winters at the Cape, which had taken its toll. The roof and the trusses require replacing, and painting and re-plastering is needed throughout. The empty house immediately next door, also in disrepair, makes it is logical to assume that it has been acquired by the *masjid* to be incorporated with major renovations pending.

[56] *Taraweeg Survey 2002,* p.112.
[57] Personal interview with Imam Ali Gierdien, Claremont, Cape Town, 08/12/2010.

Figure 48 Eastern elevation

Figure 49 *Masjid* with incorporated house next door.

Figure 50 Entrances

One can begin to see a movement away from the simple *masjid* structure and rather emphasising each masjid's specific needs. The current *masjid* is constructed almost as a domestic space, consisting of a number of different buildings; one is a single-storey while another is two storey. This makes for differing roof heights and sections jutting out at odd angles presenting an almost zigzag appearance (Figure 48). Major renovations have been carried out and an adjacent house on the west side has already been incorporated into the *masjid* space. The original *masjid* still stands, as there is a clear axis along the length of the building to make it appear as one. It is tiled to match the rest of the *masjid.*

The road on which the masjid stands curves around the corner which means the *masjid* is very close to the road (Figures 48, 49 and 50), and close to the kerb are the two separate entrances for

women and men (Figure 50). The women's entrance which has an arched plaster band with a star and moon motif over the door is in the centre of the building and leads to a staircase going upstairs. In this section, and slightly above the single storey roof height, is a very generous balcony which is robust and large enough for several people to stand comfortably. The street section overhangs the building by almost half a metre. This cannot be a functional overhang as it is too high over the entrance to serve as protection for the door, but is wide enough to have possibly been from where the *bilaal* called to prayer. The minaret commences from the platform so formed. In the lowest square tier, there appears to be an opening; however, it is only a niche. Similar niches are in the east and west façades. The northern elevation was hidden. The minaret has several plaster bands before terminating with a cornice, above which is a 'dome' – this is not a dome in a true sense, as it is not spherical but it rises from a square base and has four indented, webbed sections, rising inwards to a sharp point on which is a crescent moon finial (Figures 47 and 48).

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Figure 51 Original *mihrab*/*minbar*

Figure 52 Photomontage of recent renovations

Figure 53 Original and new *mihrab*/*minbar*

Figure 54 Entrance to prayer area

The central prayer area can accommodate about six hundred male worshippers.[58] However the back third has an overhang which is the first floor landing, catering as an overflow section. The incorporation of the house next door may enable the interior of the building to assume some kind of symmetry. The *qibla* orientation has been corrected, evidenced by the fact that the old *mihrab* is almost adjacent to the *mihrab*/*minbar* combination, now used for storing books (Figure 53). The *mihrab* is amalgamated with the *minbar* in a 45° angled structure, fitted into the corner between two structural walls. The *mihrab* and *minbar* comprise of two round-arched niches, with the *mihrab* being the wider of the two. Two simple pillars mounted on square bases support the beam overhead that is clad with a granite slab (Figure 53). There is a gap between this beam and the ceiling. The *minbar* is set back further back, with the advantage that the steps leading to it do not interfere with those praying.

[58] *Taraweeg Survey 2002*, p.112

27. 1910 AL-JAAMIA MASJID (also known as Stegman Road Masjid): Claremont.

Figure 55 Al-Jaamia Masjid in its surroundings

The land was acquired in 1910, the same year that construction of the Harvey Road Sunni Masjid was completed. Construction commenced in 1911, but was only completed a decade later in 1922 when its first *Jum'ah salat* was held.[59] The long duration between land acquisition and the first *Jum'ah* illustrates how often Cape Muslims were dependent on community funding. The *masjid* however had a donor born in Kathiywar, India. Hajee Sullaiman Shah Mahomed, a wealthy educationist, writer and philanthropist whose name appears on a plaque between two pilasters on the eastern façade (Figure 61),[60] kept a diary of his extensive travels, first through Africa, the Middle East between 1880 – 87 and then to Europe, Australia, America, Iran and the Indian subcontinent during the years 1893 – 1895. He eventually settled in Cape Town where he died in 1929. It is assumed that on his travels he went to England where he became enthralled with the British monarchy. Two plaques pay tribute to his generosity. In 1911 on the outer wall of the Stegman Masjid, the first plaque commemorates the coronation of George V and then in 1923 a further plaque commemorates the thirteenth year of King George's reign is on the wall of the Darul Karaar in Wynberg. With his background, these plaques again indicate an Indian influence in Cape *masjids* and points to the

[59] *Taraweeg Survey* 2002, p.114.

[60] The plaque reads: 'The Hajee Sullaiman Shah Mohamed, laid in 1911 by W. Alfred Collard (Civil Commissioner, Cape) on the 22nd June to commemorate the coronation of King George V'.

eclectic nature of the Cape Muslim community. Imam Haron, an anti - Apartheid activist who died in custody in 1969, started as an imam at this *masjid* before moving to the Claremont Masjid.[61]

EXTERNAL FEATURES

Figure 56 1890 Watercolour in imam's office

Figure 57 Eastern façade

Figure 58 Part of eastern façade

Figure 59 Minaret

Figure 60 Window detail

Figure 61 Commemoration plaque

Figure 62 Wall detail

[61] www.sahistory.org.za/people/community, accessed 09/04/2014.

The present appearance of this *masjid* is reminiscent of a much-altered sprawling domestic dwelling, as it is amalgam of structures, resulting in a disjointed space (Figures 56 and 57). A watercolour in the imam's office dated as 1890 highlights this (Figure 57),[62] which emphasises the similarity with Cape church construction of the late nineteenth century. It has a 45° pitched corrugated roof painted green. On the street façade and on its right-hand side corner is a buttress, topped with a small green pointed dome. Today, the buttress remains, but without the dome. The entrance on this eastern wing comprises of two pilasters with an architrave overhead. The west side also has an entrance, allowing access from a car park. This western elevation is a mixture of openings and windows which are wider than those on the east, indicating differing window shapes throughout the building (Figures 57 and 60). The keel–shaped windows appear very similar to those of the Chiappini Masjid and Cape Dutch church windows indicate that Dutch church windows were embedded in Muslim *masjid* building techniques. The minaret is somewhat obscured as it is in the middle of the *masjid*, suggesting major additions took place around it. Only the top section is clearly visible above roof level (Figures 57 and 59). Starting from roof level, the next visible tier is almost 150mm above the tier beneath it, making three columns per façade. This creates two closed arches within the columns, topped by an elongated keystone in a wide architrave which terminates in a cornice. The octagon shape above is slightly set back with alternating facets having what appear to be purely decorative ornate miniature buttresses in each alternate narrow segment. The wider facets have bulls' eye openings and above which is a delicate cornice before a green dome which is topped with a star and moon finial.

[62] Watercolour dated 1890, shows the road in front of the *masjid* untarred.

Figure 63 *Mihrab* and *minbar*

Figure 64 Interior

Figure 65 Original staircase

Figure 66 Varied carpet design

With its many additions, wings and dividing corridors, the inside of this *masjid* is difficult to interpret. The main *salaah* space follows the pitch to the tie beam,[63] which allows for extra volume and floor area allowing for nearly one thousand worshippers.[64] The additional interior volume is of standard ceiling height. A problem that develops with all these impromptu spaces is getting sound into them and the only means possible is through a loudspeaker.

The *mihrab* is still the original, even with the change in direction obvious in other areas, seen in the carpet *safs* (Figures 66). The change in *qibla* direction is slight and the niche in the *mihrab* is wide enough to allow a person to stand and prostate comfortably without feeling confined by the walls. The plasterwork is relatively simple, uncluttered and pleasant composed of simple fluted pilasters

63 *2011 mosque guide* p.68.
64 *Taraweeg Survey 2002,* p. 114.

terminating in capitals, above which is a plaster band that bends inwards into a typical Indo-Islamic type of pointed arch (Figure 63). The *minbar* is completely different from others documented; its back is directly against the wall and still projects into the prayer space. It has five steps before the seat, and at the threshold of the steps are two short, approximately 1,200mm high columns that are the same as the two external columns on the gable end outside. Over the seat is a sturdy plaster arched canopy attached to the wall which in front rests on two slender columns midway up the steps (Figure 63).

28. 1911 MUSLIM AL ISLAM MASJID: Alfred Lane, Simonstown

Figure 67 Muslim Al Islam Masjid in its surroundings

Simonstown (present spelling) was first known as Simon's Town and now is part of the South Peninsula of Cape Town. Van der Stel had investigated the possibility of making Simonstown a winter anchorage as early as 1687, but it was only in 1742 that the Dutch East India Company (VOC) decreed that it could be used as such and in 1743 building commenced. The built up area of Simonstown now extends up a steep hill, however at that time it was difficult to achieve construction on a slope as building methods were not advanced and building materials had to be dragged up the hill, so buildings

tended to be on the flat ground around the harbour. Storehouses were built (now the west dock), where troops were billeted, gunpowder was kept, as well as housing a bakery, hospital, butcher and everything needed for the maintenance of ships for the six months operation of the winter anchorage.[65] Anchors were brought from Table Bay by wagons plied by Muslim wagoneers, who also worked in the dockyards and as fishermen, with the women as laundresses. In addition, although not mentioned in historical documents but told this author by Ebrahim Emanuel,[66] in the 1880s there was much development both in the dockyard and in the town, implying that many more Muslim people came to this area during this time.

At the Cape in April 1814, now under the permanent governance of the British, a large storehouse was acquired and converted for use as a church. In contrast Muslim prayers were held in different parts of the town, in rooms in houses, allowing one to conclude that prayers were held in *langars*, like in the Palm Tree Masjid, in Bo-Kaap.[67] As the Thomas Street property where they gathered belonged to a man who lived in England, and that the Muslims did not know whether he would sell the house to them, they did not really want to commit themselves to any major alterations.[68] However in 1904 a wooden minaret was erected and in 1911 the community bought the property. Money had to be collected for further alterations, and it was only in 1922 that plans were submitted for a school building. The school existed until 1967 when it closed due to the forced removal of the Muslim community following the Group Act of 1966.

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65 Simon's Town, Its History, (2000), in the *Millennium Bulletin,* Vol. XXI, No.1, pp.1-4.

66 Personal interview, with Ebrahim Emanuel who is carrying out research into Simon's Town's Indonesian Muslim roots, Kalk Bay, Cape Town, 21/12/2010.

67 Simon's Town, Its History, *(2000),* in the *Millennium Bulletin* Vol. XXI, No.1, p.83.

68 Ibid, (2000), p.83.

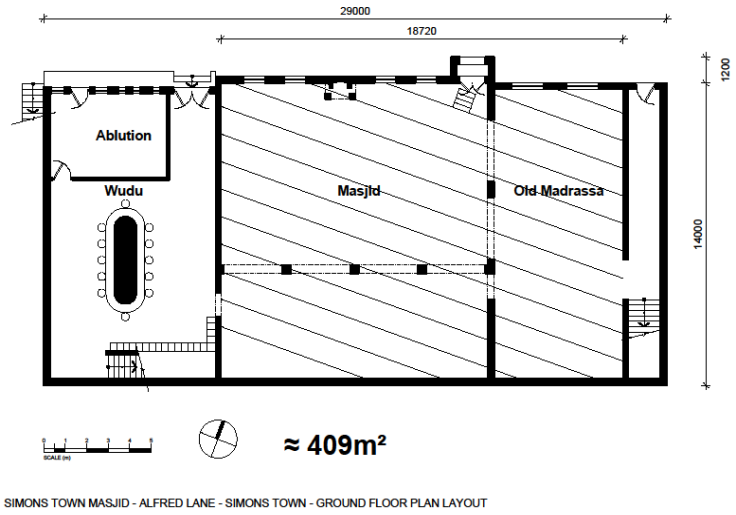

Figure 68 - Ground floor plan of existing *masjid*, Source: Amien Paleker – Architect, Cape Town

EXTERNAL FEATURES

Figure 69 Steps up to *masjid*

Figure 70 Showing the three sections of the *masjid* in Alfred Lane

Figure 71 Left addition showing unifying moulding

Figure 72 *Masjid* entrance

In July 1923 plans were submitted for the present *masjid* building. Only in 1926 was the *masjid* building actually erected. When the school closed in 1967, a classroom that had been added was converted into ablution facilities for men and the floor carpeted. Later, ablution facilities for woman were installed at the opposite end of the building, accounting for the appearance of three distinct buildings being joined together (Figure 70). [69] The unifying factor is a plaster moulding band outlining doors and windows, which is now painted green (Figures 71 and 72). The minaret is above the main door and is seen immediately when walking up the flight of steps to approach the *masjid* (Figure 69), with a balcony projects over the door. It is only from the side elevation that one can see that it extends beyond the front façade of the building (Figure 69). It is about half a storey higher than the actual pitch of the roof. The broader overhanging front section of the balustrade was for the *bilaal* to call to prayer, verified by the step ladder in the interior (Figures 73 and 75).

INTERNAL FEATURES

Figure 73 *Mihrab* and *minbar*

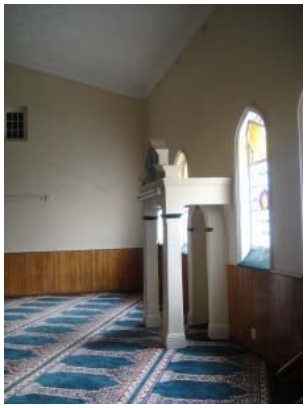

Figure 74 Side aspect of *mihrab*

Figure 75 *Minbar* with *bilal's* step ladder

Offices, shoe racks and the *wudu* area are entered from the entrance and are on the western side. To enter the *masjid* one is led under a narrow overhanging structure which is the ceiling of the first-floor section above. The main interior allows for about four hundred worshippers and follows the shape of the pitch of the roof.[70] The original *mihrab* projects into the main prayer section about

[69] Simon's Town, Its History, *(2000),* in the *Millennium Bulletin* Vol. XXI, No.1, pp.83-84.
[70] *Taraweeg Survey 2002*, p.170

1,200mm in front of the *mihrab* niche (Figures 73 and 74). The projection is supported by two slender square columns topped by a 400mm edged cornice, which in turn is topped by a cornice, supporting a still smaller pediment capped with a scrolled miniature gable. An unadorned wooden *minbar* is placed in front of a window in a corner with a green ladder over its left side which had allowed the *bilaal* to climb up to call to prayer (Figures 73 and 75).

29. 1913 MAGHMOED MASJID: Constantia Road, Constantia

Figure 76 Maghgmoed Masjid in its surroundings

This is one of the smaller *masjids* viewed, similar to the Zaavia Masjid (1850) in the Strand, the Nizaama Masjid (1889) in Retreat, and the Masjidul Jamia (1902) in Kalk Bay. The land was acquired in 1913 with construction commencing two years later.[71] It is not clear exactly when the building was finished, however renovations were carried out in 1988 according to the *Taraweeg* Survey 2002;[72] however its present appearance makes it seem less than twenty-five years ago. As the Masjid Monier (1880) is close by, it is interesting to see how two *masjids* so close to one another have dealt with renovations. Because of their sober habits, the vineyards of Constantia were worked mainly by Muslims and Imam Magherdiet Sadien of Maghmoed Masjid stated that his great-grandfather had

[71] *Taraweeg Survey 2002*, p.132.
[72] Ibid, p.132

owned the original land and had lived in the area near the supermarket that exists today.[73] The original building had been a reed and clay structure that deteriorated and had to be rebuilt in 1930; however the original rafters have remained.[74] The back part that had been the ablution area has been incorporated into the present *masjid*.

At the time of visiting, the imam showed plans for alterations, designed to give the *masjid* added space thereby making use of the land beside the *masjid*. This can be seen in the plan below (Figure 77).

Figure 77 Plan showing proposed renovation, Source: Seen in the masjid

EXTERNAL FEATURES

Figure 78 *Masjid* from the road

Figure 79 Exterior below the wall

Figure 80 Entrance and *minaret*

[73] Personal interview with Imam Magherdiet Sadien, Constantia, Cape Town, 10/12/2010.
[74] Same interview as noted above

The *masjid* is now isolated, with no dwellings close by, as it is now situated amongst vineyards. It is located below the road and presently *masjid* parking is on the higher elevation close to the road. (Figure 78). As suggested by the imam, relying on what he was told by his great grandfather and other Muslims living in the area, there was no through road as it is today, therefore the *masjid* could have been at road level. The *masjid* is small, only accommodating about one hundred and twenty male worshippers, and a cramped gallery above which is under the 45° pitched roof.[75] The entrance almost abuts the minaret structure, and has a separate curved top-light above that contrasts with the straight lines of pediment (Figure 80). The windows are large, with keel-shaped top-lights to allow plenty of light into the *masjid*. The minaret is small, taking up the end of a wall a short distance from the front door, reaching to about 250mm above roof level. It is a square stud wall which terminates in a simple cornice and pediment, and above is a small onion-shaped dome.

INTERNAL FEATURES

Figure 81 *Mihrab* and *minbar*

Figure 82 Upstairs overflow

Figure 83 Window shape and detail

The main volume is generous, considering the size of the *masjid*. The ceiling follows the roof shape but only for a short way up the side walls, and instead of following the roof pitch all the way up, it flattens out towards the centre thereby making the ceiling a broad U-shape (Figure 81). The upstairs gallery is entered from a side staircase (Figure 82). The first floor caters for only two rows of worshippers. The distance between the first floor balustrade and the main roof beam structure only

[75] *2011 mosque guide,* p.82

allows for people to stand with ease in the centre where the roof is higher; the sides caters only for worshippers of smaller stature. The *mihrab* is on the narrow wall of the rectangle, and is a modest, unadorned pilaster system on a base, protruding into the prayer space (Figure 81). The pilasters are not fluted like most *mihrabs* examined, it terminates in a cornice above which is a 45° pediment. The *minbar* is original, although it has six steps before reaching the seat, instead of the usual three that have previously been seen (Figure 81). Its design is similar to that of Al Azhar Masjid, Aspling Street, District Six, with a canopy over the seat and an entrance arch at the start of the steps. It appears better built, however design is lacking as the first archway obscures the imam from worshippers who are seated.

30. 1914 NURUL ISLAM MASJID: Addison Street, Salt River

Figure 84 Nurul Islam Masjid in its surroundings

EXTERNAL FEATURES

Figure 85 *Masjid* from the corner

Figure 86 Gable

Figure 87 Looking up to the *masjid*

Salt River, which is only four kilometres from the city centre of Cape Town developed as an industrial area aided by a steam train service which started in 1862.[76] Clothing and textiles were manufactured and many Muslims worked as cutters, trimmers, seamstresses, and pattern makers in the clothing factories. They lived near their places of work in Salt River in order to reduce transport expenses. The *masjid* is situated on a corner, and the original Dutch gabled house is still recognisable, with single and double storey additions which can be clearly seen in Figures 85 and 87. The original *masjid* underpins the structure, albeit obscured by alterations and additions. All available building space has been utilised and the whole site has been developed, with little attention given to overall eventual appearance. The façade of the *masjid* is made up of a series of disjointed eclectic styles, a Dutch gable, an Indian dome and modern additions of no particular style. The north-east section opposite the minaret is the oldest, and is located on Addison Street as a cuboid form set slightly off the north-south axis.[77] On the south side is a distinctive Cape Dutch gable prominently represented on a *masjid* (Figure 86). Presently the gable is obscured by the prominence and location of the minaret on the corner of the building (Figure 85) but it can be seen behind the minaret. At certain angles both can be viewed independently of each other. Added to this, the gable is highly unusual, as it sits obliquely rather than perpendicular to the structure. This clearly illustrates that the original house with a gable was retained. The wooden windows are of different sizes, and are rectangular in shape,

[76] www.sahistory.org.za/saltriver, accessed 14/02/2104.

[77] 'Massing' is an architectural term relating to the arrangement of different shapes.

with a broad, white curved moulding below and a narrower edging above (Figure 87). The minaret starts from a square base of four arches rising from parapet level to culminate in a wide, octagonal balcony. A smaller octagonal drum with portholes on alternating segments fits into this, above which is a typical Indo-Islamic dome with a petal motif at its base (Figures 85 and 87).

INTERNAL FEATURES

Figure 88 *Minbar*

Figure 89 Original *mihrab*, now glassed in

Figure 90 Prayer mat alongside *minbar*

Figure 91 Staircase to overflow above

The original *mihrab* niche has been filled with a grandfather clock (Figure 89). No new *mihrab* has been built; instead a loose carpet is placed on the left of the *minbar* (Figure 90). The filled niche is reminiscent of the Coowatool Islam Masjid (1892) in Loop Street, which now houses books, and the Gujjatul Islam Masjid (1895) in Stellenbosch, where the original *mihrab* is closed with two doors. The

minbar is tall which allows worshippers in all the different areas of the interior to see the imam. The square wooden canopy over the seating area is striking, with its extenuated curves and large, eight-pointed star and moon in the middle which is painted gold and stands out from the rest of the timber. A short lace curtain is inset behind the front curve of the *minbar* (Figure 90).

31. 1919 AZZAVIA MASJID 44 Chester Road, Walmer Estate.

Figure 92 Azzavia Masjid in its surroundings

The land for the Azzavia Masjid was obtained in 1919, and construction started the next year, with the first *Jum'ah salat* performed in 1922.[78] The *masjid* is approximately 1.5 km east of both the Galielol Raghmaan Masjid in Constitution Road and the Al-Azhar Masjid in Aspling Street, both in District Six. This is an indication of the large number of Muslims in the area who required *masjids.* Although the *masjid* is on the corner of Perth and Worcester Roads, Chester Road is one road down from Worcester Road, and as there have been three major renovations between 1935 and 2000 it

[78] *Taraweeg Survey 2002*, p.54

allows one to speculate that the *masjid* could have first been situated in Chester Road, hence its address, and occupies its present site as the result of alterations.[79]

EXTERNAL FEATURES

Figure 93 Street façade

Figure 94 Entrance canopy

Figure 95 Entrance

Seen from an aerial perspective there are four triangular sections making up a square and placed slightly off centre on a corner site (Figure 92). Because of its shape and different treatments on each level it is a difficult site to describe. This author was aided by speaking with architect, Amien Paleker, who commented that 'It has a low rising pyramid roof terminating in a square turret, which has clear glazing and a cornice that extends about 200 mm over the glazing line, seen in the aerial view (Figure 92).[80] The unifying factor of the square is the architrave, an unadorned frieze and cornice under the gutter and roof line'.[81] Each elevation of the *masjid* is treated differently. The south elevation (Worcester Road) is a single storey, with the doors and windows treated in a similar manner. They are recessed with the windows are set in arches that stand about 200 mm forward of the door recess in an attempt to make the structure appear harmonious. Due to the slope of the site, the west elevation is double storey, and the *madrasa* takes up the 45°triangular space at street level (Figure 93). The entrance portico on this side is a recent addition done in 1999 – 2000.[82] The small green dome with a filial protrudes from the centre of the pyramidal roof and rises from a square base of

[79] Ibid, p.54
[80] Personal interview with Amien Paleker, architect, Cape Town, 21/12/2012
[81] Ibid, 14/07/2010.
[82] *Taraweeg Survey 2002,* p.54.

three short pillars each side. From ground level, one can only see three square windows at the base level between each pillar (Figure 93).

INTERNAL FEATURES

Figures 96 and 97 Showing the three *mihrabs*

Figure 98 Interior of dome

Figure 99 Steps to *madrasa*

Figure 100 *Madrasa*

There are three *mihrabs* on the northern wall, two to the left of the *minbar,* and one on its right side. (Figures 96 and 97). All have the same form, namely a double pilaster system, with a narrow front portion projecting into the prayer space. All the pilasters have indentations to the height of the dado rail, approximately 600mm above floor level. The pediments consist of an architrave between the two outer pilasters, set back to the inner line of the pilaster, making them look like Cape Dutch gables. The correct *mihrab* is on the left hand side, nearest to the wall, with a prayer mat within it, however loose prayer mats in front of it are placed in a line up to the *minbar* (Figure 96). The original *mihrab* contains books and a lectern. The *minbar* is at least 630mm away from the correct *mihrab,* and is placed between the middle and far right niches. The front of the *minbar* is fairly simple

compared with the back portion (Figures 96 and 97). Above the plain timber seat back is a heavily-carved panel in bas-relief, above which is a square wooden canopy that can obscure the seated imam. The three stairs leading to the seat are covered with a beige carpet, in sharp contrast with the reddish carpet of the prayer area below best seen in (Figure 97). Two wall lamps flank the seated imam. The external domed turret can only be seen internally through a square break in the ceiling structure (Figure 98). The extensive madrasa is below the *masjid* and is reached by an internal staircase (Figures 99 and 100).

32. 1922 ZINATUL ISLAM MASJID: 21 Muir Street, District Six

Figure 101 Zinatul Islam Masjid in its surroundings

This is one of the two remaining *masjids* in District Six. Land was obtained in 1922, the same year as that for the Azzavia Masjid at Walmer Estate. Construction started in 1922 and was completed in 1923, when the first *Jum'ah salaat* took place.[83] The aerial view of the building is self- explanatory as it shows the different sections of the *masjid* quite distinctly, all of which form a triangle bounded by the three roads. The largest building is itself a triangle. On the short side of the overall triangle is a

[83] *Taraweeg Survey, 2002,* pp 54 -55.

square construction, and the aerial view shows the dome to be off-centre. The hexagonal small section adjacent to the square section of the *masjid*, which is at 45° and faces the junction of two of the roads is actually the main entrance. Photographs in the imam's office show details of the earlier renovations, without including the alterations in 1999 -2000.[84] Additional land was purchased in 1937, and the *masjid* was demolished and rebuilt. It re-opened in 1938 and is seen in the aerial view as the portion with the dome (Figure 97). To enlarge a *masjid* in District Six in 1938 made sense, as a large Muslim population lived there. The whole of District Six was demolished in 1966, and as a result today there are no buildings or houses in the immediate vicinity of the *masjid*. As many Muslims work nearby in the Central Business Development, this *masjid* is full for Friday *Jum'ah*. The additional space where the madrasa is situated also caters for adult classes and other ancillary functions.

Figure 102 Building in progress 1970
Source: Photographs in the imam's office

Figure 103 Building complete 1970

Present Photographs

Figure 104 Entrance 1970

Figure 105 *Masjid* 2011

[84] *Taraweeg Survey, 2002*, pp.54 -55.

EXTERNAL FEATURES

The *masjid* is on a slope, making some areas two-storeys and others three-storeys. On the north elevation the parapets run at different heights. The entrance consists of three arches on the north-east corner with the actual entrance being through the centre arch. It is taller and wider than the side ones. There are five minarets, with the largest being a true minaret, and the smaller four (only seen from the aerial perspective) (Figure 101) being in essence *chatris.* The tallest and most prominent minaret is on the west side, which has the same square lighthouse or beacon appearance as the Al Azhar Masjid three hundred metres away. It has three tiers; the lowest tier is the highest, rising from a square base at the lowest level, and housing the original main door. (Figures 104 and 105). It rises to above the parapet of the double storey, to a smaller, almost unadorned second tier. The last tier has an octagonal Indian *chatri* which supports a small green dome. Indian *chatris* mounted at the corners of buildings were widely used in Moghul architecture, indicating an Indo-Islamic influence here. The dome is also only seen properly from an aerial view (Figure 101); externally only a small portion is visible due to surrounding buildings blocking sightlines (Figure 105).

INTERNAL FEATURES

Figure 106 Interior with *mihrab/minbar*

Figure 107- Dome interior and overflow section just seen

The previous ablution facility was located in the basement, creating a bottleneck at Friday prayer, but is now on the same floor as the prayer hall. Light for the prayer area comes through a wall

of glass bricks in an internal triangular courtyard (seen as an open triangular space on the aerial photograph) (Figure 101). The new *mihrab* and *minbar* are combined in one corrected space (Figure 106) in a semi-circular niche with seven stairs winding round to the arched cantilever *minbar* platform which slightly juts into the prayer space. As major alterations were done in 2006,[85] it is possible that the Masjidul-Quds style (1982) was the example taken. The *mihrab* is within the open space to the left side of the niche (Figure 106). The dome, which is dominant internally, sits in the centre of the main volume of the back part of the square footprint of the *masjid* (Figure 107). It has a bias to the northern side of the original structure with no visible supporting beams. Both the ring beam and the scalloped circle higher within the dome look as if they were painted on, because the ring beam is very precise and the scalloped circle appears very delicate (Figure 107). The ring beam contains the verse in the Qur'an, known the footstool verse, translated into English, states, *'It extends from the heavens to the Earth',* so in a sense is descriptive of the dome (Figure 107).

33. 1923 DARUL KARAAR MASJID: Park Road, Wynberg

Figure 108 Darul Karaar Masjid in its surroundings

[85] *2011 mosque guide*, p.32

Land for the *masjid* was acquired in 1923 and a year later the first *Jum'ah salaat* was held.[86] In the environs of Wynberg were a great many vineyards requiring Muslim labour which led to another Muslim community developing. Robinson (1998) explains that property deeds show how land changed hands from one person to a group of people indicating how land was acquired for *masjids*.[87] The examination of these property deeds over time show a pattern of changing social relationships of people living in a specific area.

EXTERNAL FEATURES

Figure 109 *Masjid* from across the road

Figure 110 Entrance

Figure 111 Dedication to Hajee Sullaiman Shah Mahomed

The Darul Karaar Masjid (1923) bears a striking resemblance to the Zinatul Islam Masjid in District Six (1922). It has the same three-sided entrance on the corner of the building up a short flight of steps, and three pointed arches. Here however, the arches are of equal size and much simpler than those of the Zinatul Masjid. Their pillars are capped with pointed arches and have very little ornamentation (Figures 109 and 110). At first floor level a small balcony with an entrance door, indicates it was used for the call to prayer (Figures 109 and 110). The *qibla* protuberance is seen as a rectangular projection of red face-brick, contrasting with the rest of the plastered and painted exterior, extending from ground level to above the parapet of the building (Figure 109). On the façade is a similar dedication by the same donor as the Stegman Road Masjid, Hajee Sullaiman Shah

[86] *Taraweeg* Survey, 2002, p.134.
[87] Robinson, Helen, (1998), *Beyond the City Limits,* pp.229 -230.

Mahomed, except here it commemorates thirteen years of the reign of King George V (Figure 111). Again one sees a *waqf* in this *masjid*. The windows are of various shapes, some narrow and thin with pointed arches, others with rectangular bottom sections and triangular top sections, similar to those in Masjidul Jamia (1902), Kalk Bay. Rising above the corner entrance is a green, Indo-Islamic dome topped with a finial.

34. 1927 NURUL ISLAM MASJID: Faure Street, Strand

According to the *Taraweeg Survey 2002,* 'land' was acquired by the Strand Muslim community in 1927, and did not indicate if there was a property on the plot or not; however, as the building appears as a converted commercial or residential property with no significant *masjid* markers, it could have been adapted to become a *masjid* within a year. [88]

EXTERNAL FEATURES

Figure 112 Street façade

The road facade is of face-brick, with three white plastered archways. About a metre above the archways is a wrought iron balcony. To the left are drainage pipes, indicating that these are the

[88] *Taraweeg Survey 2002,* p.278

ablution facilities (Figure 112). Adjacent is an empty plot used as parking. The windows have wooden frames and are placed at regular intervals (Figure 112).

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Figure 113 *Mihrab/ minbar*

Figure 114 Showing pillars

Figure 115 Interior

The upper sections of the walls are painted bright yellow and the lower parts are clad with knotted pine panelling that reaches up around shoulder height (about 150mm) (Figures 113, 114 and 115). Rectangular pillars in the interior are of unequal widths, and act as supports for an upper floor (Figures 114and 115). These were presumably supports or walls of the rooms before the building was converted into a *masjid*. These may cause the *minbar* to be obscured for worshippers in some places (Figure 114). The *mihrab* has a white-tiled interior, with twisted supporting columns (Figure 113). The *minbar* is a simple, carpeted, wooden-stepped chair with a pointed back, placed immediately to the right beside the termination of the tiling of the *mihrab*. (Figures 113 and 114) There is no staircase leading to neither the first floor, nor an outside door or staircase.

35. 1928 KOOLOODUL MOEMENEEN (now spelt Quloobul Moe'mieneeen Masjid):89 Goodwood Street, Goodwood.

Figure 116 Quloobul Moe'mieneen Masjid in its surroundings

Goodwood was established in 1905 and named after the Goodwood Racecourse in England,[89] lying between the northern and southern suburbs of Cape Town, about ten kilometres north of the city centre, accessible from the N1, N2 and N7 highways. Land for the *masjid* was obtained in 1928, and building was started in 1932, and completed in 1935, when the first *Jum'ah Salat* was held.[90] The establishment of this *masjid* indicates that Muslims were moving away from the city centre in a north-westerly direction.

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Figure 117 Left side of *masjid* from the street

Figure 118 Street façade

[89] The developers constructed a racecourse here, served by a railway station; however, after one meeting race meetings were abandoned.

[90] *Taraweeg Survey 2002,* p.240.

Figure 119 Right side approach

Figure 120 Original plan seen in the *masjid*

As this *masjid* was originally a dwelling in a residential area, the squat minaret at the front of the *masjid* resembles a small balcony as it is no more than double storey height, and has no distinct minaret features (Figures 117, 118 and 119). The pitched roof behind does not stand out from the gentler, larger, shallow-pitched roofs of the surrounding houses. The original plan shown to this author by the imam, Ebrahim Tofah refers to the building as a 'Moslem church' and the front extension as the 'vestry' (Figure 120).[91] A projecting extension of red face-brick has been made to the original house facing the street. This supports the minaret, which has an Indian feel and includes the entrance through an arched doorway, echoed by two arched windows on either side (Figure 118). The octagonal *chatri*/minaret has a low balustrade of diamond patterned panels mounted on a platform. Above there are eight-columned support arches, which are highly decorated with projecting ringed bands. A shallow dome is mounted above, topped with a finial. The adjacent house is incorporated into the *masjid* structure, meaning that the true size of the *masjid* cannot be easily assessed from the outside. Building operations were overseen by Aman Bulli. The imam indicated that additional houses are planned to be incorporated into the *masjid*, and these alterations are underway in 2013 – 2014.

[91] Personal interview with assistant Sheikh Ebrahim Toffah, Goodwood, Cape Town, 29/10/2010.

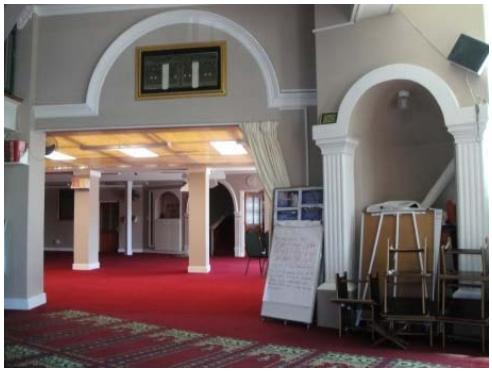

Figure 121 Original *mihrab* on the right

Figure 122 interior

Figure 123 Present *mihrab/minbar*

Figure 124 Overflow section

The original structure allowed for almost 700 worshippers, and a later first floor mezzanine was added to cater for an overflow (Figure 124). This joining of various buildings has led to a confused internal arrangement. The original *mihrab* still remains, but is now used for storage (Figure 121). It straddles the initial house and the added 'vestry structure', as sited in the plans shown by the imam. The *mihrab/minbar* has been moved into the adjacent building (Figure 123). It has been made into one niche with the actual *mihrab* niche being deep enough to have a full prayer mat easily placed within, as opposed to the shallow niches seen in other *masjids* (Figure 123). The arch rises to the height of the ceiling but the crown is lost within it. This construction is at an angle which creates a sense of unused or negative space created by the slanting of the *qibla* wall which also allows the space on the right to be used as the imam's office. To the left there is a smaller niche which is enclosed from the floor to about half of its height (Figure 123). In the open top section is a page of the Qur'an. As

negotiations to purchase the adjacent of houses on the north side of the *masjid* were being conducted at the time visiting, the imams explained that the *qibla* wall will be moved. The interior is currently a forest of oversized columns interfering with the prayer space, and the *safs* are at an angle, creating awkward and empty spaces around the columns (Figures 121 and 122). The mezzanine in the original structure is now lost or disconnected from the *mihrab* and *minbar* area, and will be further distanced should they extend the *masjid*.

36. 1928 MASJIDUS SALAAM: St Athans Road, Athlone

Figure 125 Masjidus Salaam in its surroundings

The Cape Flats are an expansive, low-lying area described by William John Burchell in 1811, and known during the Dutch period at the Cape as *Kaapsche Duinen* (Cape Dunes) or *Zand Vlakte* (Sand Flats) indicating that the area was not conducive to cultivation or settlement.[92] Later it was named after the first Earl of Athlone, Governor General of the Union of South Africa from 1924 - 1930, and became mainly a Muslim residential area as a result of the Forced Removals of 1966. In 1950, it was practically uninhabited and later in that same decade, the army used the area for military exercises. In

[92] Burchell, W.J. (rep 1925, 1953) *Travels into the Interior of Southern Africa*, p.23.

the 1960s, large housing projects were created in the Flats to cater for forced government removals. Land was acquired for the *masjid* in 1928 when the area was still almost uninhabited or used for government purposes, and it was completed very quickly with the first *Jum'ah Salat* being performed in 1929. People now over 70 years of age, remember this *masjid* as a small, tin-roofed rectangular building, allowing for about 100 worshippers with no distinctive *masjid* features (Figure 126). Major renovations took place in the late 1930s and in 1956.[93] Although no dates are mentioned in the *Taraweeg Survey 2002,* more recent renovations are indicated by the free standing minaret. No such minaret has been seen by this author.

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Figure 126 Photo of the original Masjidus Salaam (1930s)

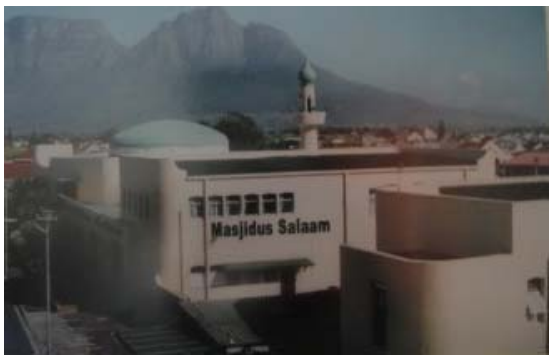

Figure 127 Masjidus Salaam today

Figure 128 Free standing minaret

Figure 129 Aspect of ancillary buildings

[93] *Taraweeg Survey 2002,* p.76.

This *masjid* complex is divided into two as seen as from the roof top (Figure 128). It consists of the *masjid* proper and an ancillary building to the south containing day-care facilities, a women's section and a madrasa. There is a courtyard between the two buildings which is uncommon in Cape *masjid*s (Figure 128. This courtyard is a key feature of the *masjid* complex, and is used as a gathering place for the *masjid* community. The second storey horizontal windows facing the courtyard are enhanced by slightly pointed arches (Figures 128). The stand-alone *minaret* is the most prominent feature of the courtyard, which rises approximately four storeys with a balcony breaking its height two thirds up on which are speakers and a spotlight (Figures 128 and 129). The diameter at the base is less than two metres, tapering to less than a metre at its crown before a small onion-shaped dome which starts from a recess that bulges out slightly wider than the diameter of the minaret at that point, finally tapering inwards sharply to a star and moon finial. There is a wide, low, flat green dome above the prayer hall, hardly visible at ground floor level (Figure 128).

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Figure 130 *Mihrab* and *minbar*

Figure 131 *Mihrab*

Figure 132 *Minbar*

Figure 134 Dome and overflow

Figure 135 Close-up of inside of the dome

The *mihrab* and *minbar* are separate in this *masjid* (Figures 130, 131 and 135). The *mihrab* is a simple, pointed-arch niche surrounded by grey-white marble (Figures 130 and 131) which tapers to a bulbous pointed dome shape within which is an engraved text from the first *kalimah*. The *minbar has* three steps and the seat (Figure 132). The back rest replicates the arches of the outside window openings (Figures 132 and 128). The dome begins 3.5 metres away from the *qibla* wall and spreads approximately one metre into the first-floor gallery space; and although not seen clearly from the exterior, internally it gives a feeling of great volume when one stands below it (Figures 134 and 135). The dome is unadorned, except for Arabic script written in panels or segments that have a slight curve. From these panels, sharp spines like radii of a circle point upwards. Each alternate one is slightly longer, creating a wave-like effect. Above is segmented plastered webbing all the way to the crown of the dome.

37. 1930 MASJIDUS SUNNIE: 11 Ayrshire Road, Kromboom, Crawford

Figure 136 Masjidus Sunnie in its surroundings

Crawford is a suburb in the Cape Flats, ten kilometres east of the city centre with Thornton Road its main road, and is surrounded by the suburbs of Lansdowne, Rondebosch East, Athlone, Rylands and Belgravia. Apartheid activists lived in the suburb, and Nelson Mandela delivered a speech here in November 1998. Land was acquired in 1930 and five years later building was completed. Major renovations took place between 1994 and 1996.[94]

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Figure 137 Anglesey Road aspect

Figure 138 Ayrshire Road aspect

Figure 139 Detail of a minaret

[94] *2011 mosque guide,* p.50.

Figure 140 Detail of minaret

Figure 141 Taller minaret on Anglesey Road

The *masjid* covers the entire site, and extends between two roads, Ayrshire and Anglesey Roads (Figures 137and138). The Ayrshire Road elevation with its arched windows takes up almost the whole pavement. There are steps that lead down to the road (Figure 138), leaving no room for pedestrians and little parking for worshippers. This façade does not match the shallow, flatter arches on Anglesey Road (Figure 141). On the north side is a dedicated parking space for the imam, and there is some parking space on the west side; however, the roads are narrow, and when the *masjid* is full, cars block the roads. To the south is a courtyard, which is small considering the size of the *masjid*. There are two types of minarets. The minarets on the north side are double the height (Figures 140 and 141) of the other two minarets, reaching to the height of a two storey building, while the two shorter minarets are topped with green bulbous domes and finials (Figure 139). They have rectangular bases and rise to four tiers before they are capped with domes. The south minarets have onion-shaped domes and are at least four times wider, shorter, and without finials.

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Figure 142 *Mihrab* and *minbar*

Figure 143 *Mihrab* detail

Figure 144 *Minbar* detail

Figure 145 Interior detail

Figure 146 Interior

Two walls formed by the outer perpendicular structural wall and the *qibla* wall run at an angle, making a double wall system on the northern façade. The two diverge, creating a space between the two. This arrangement starts along the western third of the northern wall where it meets the eastern portion, losing at least 2.5 m in the main prayer area. As the two walls are apart from each other, one can walk between them and past the *mihrab* to access the *minbar.* The diverging *qibla* wall is made up of three symmetrical arches; the centre one being the narrowest which is the *mihrab* as indicated by the prayer mat within it (Figure 143). Above the arches and reaching almost to the ceiling, are calligraphic inscriptions (Figures 142, 143 and 144). All are fronted by heavy pilasters, and each has a pediment of 200mm at about shoulder height. One pilaster is facing outwards towards the worshippers, and then there is one within each arch making them appear twice as wide. This is a three-step configuration, about 700mm in width and 500mm deep. The *mihrab* is not a carved out space like most of the *mihrabs* seen, it is simply a moulded arch in front of which a prayer mat fits very easily. The arch on the western wall is so narrow that an adult could not prostrate themselves in this area. The remaining third arch on the right-hand side comfortably contains the free-standing *minbar*, still leaving space between it and the outer wall, however, the pilaster width may obscure the imam on the west side. One can walk around the *minbar* structure with ease (Figure 144). It is placed in front of a window, and has four steps which is unusual as minibars usually have uneven numbered steps.

38. 1932 SHUKUL MUBIEN: York Road, Lansdowne

Figure 147 Shukul Mubien in its surroundings

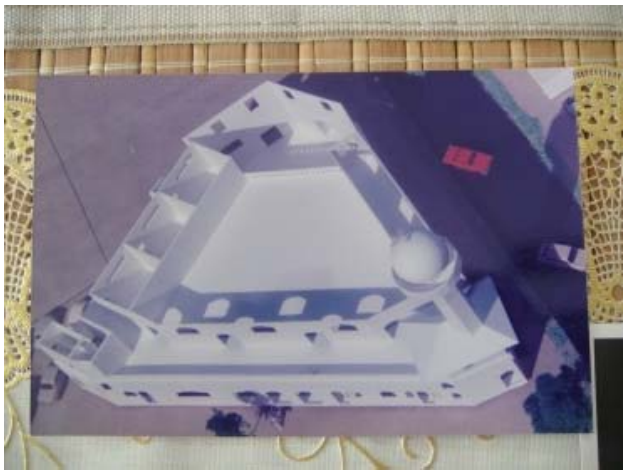
Lansdowne was another area where uprooted people from the inner city of Cape Town were relocated in 1966 in the Cape Flats, south east of the city centre, between Rondebosch East and Crawford. Land was acquired in 1932 and the first *Jum'ah* was held the next year in a house that had stood on the site which had served as a *masjid.* Construction started nine years later, and completed in 1948. All this happened many years before the Forced Removal Act, indicating an already established Muslim community. Major renovations took place between 1986 and 1991, signifying many more worshippers in the area.[95]

[95] *Taraweeg* Survey *2002*, p.116.

EXTERNAL FEATURES




Figures 149 - 152 Photographs of the original *masjid*.

Figures 153 and154 - Models of proposed *masjid*, not executed

Source: All photographs above from Adulatief Davids, Lansdowne Road, 12/08/2010.

Figure 155 Road façade from the corner to the apex of the triangle with caretaker's house

Figure 156 Entrances to the masjid

Figure 157 Height of the taller minarets

Photographs of the original *masjid* from the 1950s show it to have been a converted, single-storey Dutch gabled house (Figures 149 – 152). A minaret from a heavy square base rose from the middle of the pitched gabled roof to the height of just over two storeys, with a wide balcony from which the *bilaal* called to prayer. This supported a square structure from which a rounded dome with a finial arose. An aerial view of a model of the planned *masjid* was seen, and although the building still has the same layout, it differs from both the photographs and the models (Figures 149 - 152, 153 and 154). As in the original *masjid*, the present solid minaret is on the apex of two of the roads which form its triangular layout, best seen in the aerial view (Figure 147). Two smaller minarets are on the other two corners (Figure 147). The *masjid* is on a corner and now forms a solid yellow face-brick triangle (Figures 145 – 148). On the long side are three entrances, one for women and two for men (Figure 156). Adjacent to this aspect of the building is an entrance to the caretaker's residence, allowing him

easy access to the *masjid* (Figure 155). All doors are timber with inset timber frames and large three-paned, pointed arched fanlights above (Figure 156). The outer two sections are green and fit into a rectangular space outlined by a row of dark grey bricks. The windows too are inset, and although of different sizes, repeat the pattern of the upper sections of the door fanlight and the dark grey brick outlines.

The tallest of the three minarets is nearest the adjacent houses. It is hexagonal, with each segment outlined with a single row of dark grey bricks (Figure 157). It starts at ground level in the same yellow face-brick and continues up to the parapet line of the second storey, where there is a cornice of projecting dark grey bricks and a rectangular sheet of lead set inwards at a 45° angle, which is to deter pigeons. The second tier narrows but has the same cornice treatment, before the still narrower third tier. In the upper part of this tier is an opening with a microphone. Above is a cornice of a double row of yellow face-bricks which is the base for a ribbed, rounded green dome. The two other matching minarets rise from square bases, with much narrower hexagonal tiers rising from parapet level. In each alternate facet are pointed arch windows, surrounded by a row of grey bricks, and finally the same double row of grey bricks supporting small green domes (Figures 155 and 156).

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Figure 158 *Mihrab/minbar*

Figure 159 Interior aspect of the dome

Figure 160 Showing upstairs overflow

Figure 161 Acoustic ceiling

The *mihrab* and *minbar* are set together in the north-east corner, projecting slightly into the prayer space (Figure 158). Because of the triangular shape of the *masjid*, the rows of worshippers stand behind one another in short rows, rather than the more usual longer rows. Wooden pine panels surround the prayer area to the height of 150mm; the same panelling is on the side pilasters surrounding the *mihrab* and *minbar* niche (Figures 158 - 161). Over the combined niche is a hexagonal projection with a balcony, meaning that worshippers in the overflow section above are almost over the imam below (Figure 160). The overflow section is supported by slender square pillars, and on the ceiling are square box shapes to help the acoustics (Figure 161). The corner of the triangle where the dome is placed which is hardly visible from the outside, however the interior is made square by the addition of four support columns. Additional triangular concrete projections are provided to support the dome which is on a hexagonal base (Figure (159).

39. 1945 AHMEDI MASJID: Victoria Road, Grassy Park

Figure 162 Ahmedi Masjid in its surroundings

Grassy Park is south of the city centre, just east of the M5 motorway, south of the suburbs of Ottery and Lotus River. In the early 1900s Grassy Park was a rural location, but by 1920 there were 2,000 people living there, [96] and by 1923 it was represented on the Southern Civic Association.[97] When the Group Areas Act came into force in 1966, it was declared a 'coloured' township. Today however, many Christians and Muslims live alongside one another. M. Shareef Paleker, a senior member of the *masjid* committee, told this author that the *masjid* site was originally a dairy farm, surrounded by sand dunes and gravel roads.[98] Opposite had been a shop belonging to a Muslim from the Kokan Hills district in Marash Estate in India; and this shop had been established in the area before the 1940s, perhaps from the late eighteen and early nineteenth centuries. In the early 1940s, Ahmed Ishack Karjiekar (grandfather of present imam, Moulana M. Mohan Ashrafi Zalkgaonkir) decided there was a

[96] www.sahistory.org.za.places.capetown.westerncape.cape town. 07/07/2011. Divisional Council of the Cape (1920), Minutes of the Chairman, show that Grassy Park received no municipal services, it was proclaimed a local area in 1923, for which they paid higher rates. In 1996, they were incorporated into the South Peninsula Municipality

[97] Robinson, Helen, (1998), *Beyond the City Limits*, pp197-199. The Southern Civic Association was a rate payers' association dealing with matters like electricity and water supplies. This did benefit the community but with it they lost their independence.

[98] Personal interviews with M. Shareef Paleker, Cape Town, 11/02/2014 and 21/02/2014.

need for a *masjid* in the area. Land for building the *masjid* was granted in 1945 and four years later the first *Jum'ah Salat* was performed, although the *masjid* took ten years to build.[99] As the surrounding population grew, alterations were planned during the 1980s and finally begun in 1994. Major renovations started in 1995, and were still in progress in 2002 according to the *Taraweeg Survey. Masjid* upkeep was paid for by the rentals from the shops adjacent to *masjid*. The Star Café, which had belonged to a senior member of the congregation, has now been converted into a hall catering for communal functions. As the result of renovations that have taken place in the last five years, the *madrasa* is now housed where there were originally three shops, selling spices, books and clothes.[100] As the *masjid* is on a very busy road, and has a greater number of worshippers; (between 700 and 900 worshippers at weekly *Jum'ah*), there is a lack of parking facilities on Fridays which is currently being addressed.

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Figure 163 Original painting in the possession of M. Shareef Paleker.

Figure 164 Ahmedi Masjid as it appears today

[99] *Taraweeg Survey, 2002,* p.140.

[100] Personal interview with Sharief Hassan, who has overseen the alterations and whose family has been involved with the masjid from its conception in 1945, Cape Town, 21/02/2104.

Figure 165 Badshahi Masjid - Lahore
Screen shot taken: 28/07/2014 10:28

The original *masjid* had originally been single storey, as confirmed in the painting on the previous page (Figure 163). A second storey was added in 1994 when major renovations took place, but it was stipulated that it had to have exactly the same architectural features as the original. The later alterations were to be in keeping with Karjiekar's original vision, and the result is that second floor fits in seamlessly with the original layout (Figure163). The front door and central dome have remained in the same place. The *masjid* has seven minarets, including the four that have recently been added. Architectural features are reminiscent of the mid-seventeenth century Badshahi Masjid in Lahore (Figure 165).[101] Both external and internal calligraphy and decoration had all been executed by Ahmed Karjiekar personally as an act of devotion.

The building (Figure 164) is a square, symmetrical structure situated on a corner and has been designed so that all the minarets and the dome will always be seen on the approach to the *masjid*, in with the spirit of the original building. The exterior walls are painted off- white with yellow scalloped detailing, and surrounded by a low plaster wall painted in the same yellow, interspersed with small white pillars topped with small bulbous domes (Figure 164). The parapets of both the ground floor and the first floor (which is slightly set back) are topped with a continuous line of close **c**renulations

[101] Personal conversation with Saqib Baburi, Simon Digby Fellow, SOAS, London, 07/04/2013

(Figure 164). All windows and doors are surmounted with a semi-circle of scalloped, raised and rounded motifs. Above each window and door is a small green plaster stiff leaf motif. Although this motif is Indo-Islamic one can see a connection to commonly used floral motifs used in contemporary Aceh artistic design, proving that artistic design and architecture flows between all Islamic regions world-wide[102] (Figure 164). The western facade has three doors, with the largest in the centre, and two smaller ones on either side, divided from each other by two sets of windows. All windows on both the ground and first floors have small elongated panes with semi-circular fanlights. There is a small balcony with an arched opening on the first floor, enclosed by pilasters on either side, above, and resting on a projection, is a large silver painted bulbous dome with a small globular finial. The dome is in line with the main entrance door (Figure 164). The minarets have three square tiers diminishing in size as they ascend to a fourth octagonal tier capped by a *chatri* –like structure, each with a small silver dome and finial.

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Figure 166 *Mihrab* and *minbar* position

Figure 167 Panel motif *'Bungong'* used in Aceh Source: Smith, Holly S., *Aceh Art and Culture,* p.31

[102] Smith, Holly S. (1997), *Aceh Art and Culture,* p.31

Figure 168 Glass roof connecting different parts of the masjid.

Figure 169 – Many armed glass chandelier

A semi-circular, glass tunnel-like structure bridges over a later an addition (Figure 168). On the sides are unfinished alcoves, a result of non-completion of renovations. Facing the *mihrab/minbar* area a join in the structure is clearly visible as a step between the pillars which are supports for the upstairs overflow section. The arches in between replicate the brightly coloured Indian motifs around the exterior of the *masjid*. The *qibla* direction has been corrected and the blue carpet has only a white chalk-like line to indicate qibla direction. The entire *qibla* wall has the same scalloped arch motif as on the outside of the building, which runs above smaller arches and the *mihrab* (Figures 166 and 167). The *mihrab* niche is highly decorated, and only large enough to take a small prayer mat. On either side are double columned yellow pilasters on bases, topped by pediments which project slightly into the prayer area. The wooden *minbar* is placed immediately to the right of the *mihrab* and has a patterned carpet on each riser and backrest. The interior of the dome has a simple gold painted border in which is an inscription. From the centre hangs a many armed glass chandelier (Figure 169). This masjid has many distinct Indo-Islamic features.

40. 1947 SULEIMANEYAH MASJID: William Street, Woodstock

Figure 170 Suleimaneyah Masjid in its surroundings

Woodstock is one of the oldest suburbs of Cape Town, in the City Bowl between the docks of Table Bay and the lower slopes of Devil's Peak.[103] Woodstock is divided by Main Road into Upper Woodstock, a section of large, graceful, carefully restored Victorian semi-detached houses, and Woodstock proper. Land for the *masjid* was acquired in 1947 with construction commencing the following year and completed in 1955, when the first *Jum'ah salat* was performed. Major renovations were undertaken in 1998.[104] The *masjid* dominates the street with its distinct large hexagonal minaret.

[103] Devil's Peak is a mountain adjacent to Table Mountain.
[104] *Taraweeg Survey 2002,* p.140

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Figure 171 Street elevation

Figure 172 *Masjid* entrance

The photograph in *Taraweeg Survey 2002* shows alterations in progress and the completed *masjid* appears in the *2011 mosque guide*. Information on the *masjid* and the actual plans for its 1998 alterations were given by Saleh Ishmael, the caretaker who has lived in Wright Street, around the corner from the *masjid,* for the last thirty years.[105] The *masjid* has had the same imam for the last thirty years, Imam Yasmien Harris, and now accommodates about 600 worshippers for Friday *Jum'ah.* Plans for the renovations were drawn up by Joe Regal Design Consultant, and showed the new general layout of the ablution areas, the madrasa and the overflow section. The façade is yellow face brick and has two entrances; one on either side of the minaret and, except for the minaret, the building is much like a factory building, appearing out of place amongst the neighbouring small cottages (Figure171). The doors have overhead glass canopies, supported by brick columns. There are different sized rectangular windows within the spaces between columns of the façade. A hexagonal minaret abuts the building on the road façade with longitudinal turquoise moulding at the edge of each facet, rising to about four storeys in height, crowned by a blue dome (Figure 171). At regular intervals the minaret has courses of black bricks breaking the cream tiled surface, and two thirds of the way up,

[105] Personal conversation with Saleh Ishmael, Cape Town, 19/12/2010.

there is a prominent protruding square cornice. The top three tiers are narrower still hexagonal panels with scalloped white diamond patterns, not clearly seen in (Figure 171).

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Figure 173 *Mihrab/ minbar*

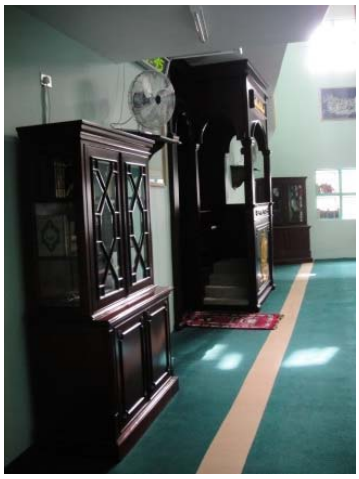

Figure 174 Side view of *mihrab/ minbar*

Figure 175 Upstairs overflow

The overall impression of the interior is one of colour contrast. The walls are light turquoise, as are the plastered columns supporting the upper storey. The carpet is a darker turquoise, with a thick beige stripe indicating the *qibla* direction (Figures 173 and 174). These contrast with the dark wooden doors of the *mihrab/minbar* area and the cabinet in which Qur'ans are kept (Figure 174). As a result of renovations, the *qibla* direction is correct and the *mihrab/minbar are* together in one dark wooden unit. The *mihrab* is an unadorned niche, slightly larger than the prayer rug which was lying before it. Uncommonly, the *minbar* has to be entered from the side almost in front of the *mihrab*, rather than

from the front. The *minbar* projects slightly into the prayer space (Figure 173), and only the head and shoulders of the seated imam would be visible above the lower enclosed section (Figure173 and 174). The top section has two side columns and a dark, wooden, arched pediment above. This *minbar* was donated by the imam's family and imported from Indonesia, again proving the connection to enslaved people from that region.

41. 1950 MOHAMMEDEYAH MASJID: 556 Lansdowne Road, Lansdowne

Figure 176 Mohammedeyah Masjid in its surroundings

Land for the *masjid* was acquired in 1950, and the *Taraweeg Survey* 2002, states that construction was started in 1978 and three years later the first *Jum'ah Salat* was performed.[106] As traders were in the area in the 1950s, they must have gathered together for prayers in a *Jamaat Khana* before the actual *masjid* construction. The construction date indicates that many Muslims had moved into the area as a result of the Forced Removals and needed a place for gathering together for prayer. An added difficulty could have been granting of permission for erecting a *masjid* above shops.

[106] *Taraweeg Survey 2002,* p.120.

Figure 177 Street elevation and entrance behind white delivery van

Figure 178 Gate to masjid, entrance on the left

Figure 179 Upstairs street aspect seen from the wrought iron gate

This *masjid* is a two storey rectangular building above a row of shops, and the façade is distinguished by its tulip-like crenulations (Figures 177 and 178). On the right are ancillary buildings which extend around the corner, identified by the repeated crenulated decoration. One enters the *masjid* through an archway between two shops and up a flight of stairs (Figure 178), which leads onto an open roof above the shops, before getting to the actual *masjid* entrance. On the ground floor of the *masjid* are two kinds of windows, long narrow arched and bull's eye, both of which have alternating sizes of granite coping stones surroundings highlighted by an outline of white moulding terminating in an accentuated point above all the windows (Figure 177). On the floor above are simple rectangular windows. The two minarets on the street façade are the same tapering three-tiered plastered constructions, interrupted by white wire-like balustrades. Both are painted green, capped with small bulbous domes above which are crescent moon and star finials (Figure 177).

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Figure 180 Interior

Figure 181 Overflow section

Figure 182 *Mihrab/minbar*

Figure 183 *Mihrab*

Figure 184 *Minbar*

The *mihrab/minbar* is within a diagonal combination of three pointed-arched openings in the north-east corner of the prayer space, extends to two-thirds the height of the walls, allowing in a great amount of light from the rectangular windows seen on the outside (Figures 180 - 182). The triangular exterior of the *mihrab*/*minbar* combination is overlaid with white tiles extending from the skirting board below, to the level of the windows above, banded above and below by grey slate tiles (Figure 183). The lower grey tiles continue to surround the whole interior immediately above the skirting boards (Figures 183 and 184). The left-hand arch is open, but its purpose is not known. The *mihrab* is the middle arch, the largest of the three with a prayer mat within and the back wall tiled (Figure 183). The *minbar* is the right side arch, which is narrow with three broad light wooden steps extending into the prayer space. The seat and back rest are covered with light beige carpeting (Figure 184).

42. 1952 DURUL ISLAM MASJID: corner Gonubie and Pluto Roads, Surrey Estate

Figure 185 Durul Islam Masjid in its surroundings

Surrey Estate is part of the Cape Flats near the suburbs of Athlone, Belgravia, Crawford and Rondebosch, and land for the *masjid* was acquired in 1952, with construction starting six years later and the first *Jum'ah* in 1962.[107] Renovations were carried out in 1972 and 1977 as a result of a growing Muslim community moving into the area. The *masjid* is rectangular in shape with five minarets, with the one on the east side having a green onion shaped dome, the others having plastered *chatris* (Figures 186 and 187).

EXTERNAL FEATURES

Figure 186 *Masjid* from across the road

Figure 187 East elevation

[107] *Taraweeg Survey, 2002,* p.80.

The entrance is from a small side bricked addition with a green tiled angled roof, which contrasts with the pink plastered façade (Figure 184). The prominent external *qibla* projection on the north wall has small, ascending, rectilinear, narrow brick-coloured indentations on the bulge (Figure 186). It is topped by a rounded base projection and with a small concrete fence-like surround supporting a low bulbous dome.

INTERNAL FEATURES

Figure 188 *Mihrab/minbar*

Figure 189 Plaque on the wall

The *mihrab/minbar* is the combination of two arches. The *mihrab* niche has a prayer mat within and the stepped *minbar* is in the other niche and protrudes into the prayer space. There is no ornamentation on the walls except for the small raised plaque seen in (Figure189).

43. 1952 NURUL LATIEF: Kramat Road, Faure

Faure is about twenty kilometres from Cape Town city centre in an easterly direction, and about sixteen kilometres south of Stellenbosch. It is where Sheikh Yusuf was interned and his kramat is situated, and devotees come to Faure every year to visit his tomb. Land for the *masjid* was obtained

in 1952 and the first *Jum'ah Salat* was the same year.[108] There have been four major alterations since; the latest alteration took place between 2003 - 2005 and seems to have been the result of Indonesian sponsorship, verified by a black terrazzo stone plaque set in the grass beside the approach to the entrance, titled, 'The Route of Sheikh Yusuf into Exile, 1694'. It portrays a map of the Indian Ocean extending from Africa to the Indonesian archipelago. The legend on its left side gives the original place names and their present names, for example, Batavia / Jakarta, and Ceylon/ Sri Lanka (Figures 188 and 189). An inscription below has an extract from a speech in Pretoria in 2002, by Megawati Soekarnoputri, then President of the Republic of Indonesia, reading "It has amazed me that for three centuries the Malays of South African Cape have held on to their roots in Indonesia" (Figures 192 and 193).[109] The alterations have allowed this *masjid* to present as a rectangle with the longer side facing the street. The entrance is to the right, with a prominent four- tiered minaret behind the entrance. To the left and opposite the minaret, the top third of a dome is visible (Figures 190 and 191).

EXTERNAL FEATURES

Figure 190 Front exterior

Figure 191 *Masjid* from across the road

[108] *Taraweeg Survey 2002*, p.282
[109] *2011 mosque guide*, p.185

Figures 192 and 193 Plaque near *masjid* entrance, showing the route from Indonesia to the Cape

The two storey building is broken by a projecting single storey square entrance portico on the right-hand façade, above which is an arrow-like sculpture. A stepped minaret rises from a square double storied projection behind the entrance (Figures 186 and 187). An outside staircase to the first floor starts is near the base projection of the minaret. The minaret is three tiered starting from the first storey roof level. It narrows upwards terminating with a small bulbous dome (Figures 190 and 191).

INTERNAL FEATURES

Figure 194 Curved wall with *mihrab/minbar*

Figure 195 Detail of *minbar*

Figure 196 'Lectern'

Figure 197 Fenestration

Figure 198 Upstairs overflow

Figure 199 Wooden calligraphy

Figure 200 Chandelier in the dome

Figure 201 Copper bracket

The interior has a large amount of wooden carving, seen on the *minbar,* a lectern and wooden texts on the walls [110] (Figures 195 and 196). The width of the short side of the rectangle is a wide U-shaped end wall with three projecting pointed arches. The centre one contains the both *mihrab* and *minbar* (Figure 194). Although similar in appearance, the two side arches are slightly lower and narrower than the middle arch. Within each of the two lateral niches are wooden texts, which, due to their calligraphic style, are difficult to read, but translated depict, "There is none worthy of worship besides God" (Figure 194).[111] Between the centre arch and side arches are storage cupboards. The *mihrab* is a shallow niche with a loose prayer mat within. To its left side and projecting into the prayer space, is a light brown intaglio carved wooden 'lectern'[112] (Figure 196). The carpet *safs* are correct with the *mihrab* orientation.

[110] Personal interview with Ebrahim Rhoda, Firgrove, Cape Town, 22/07/2011, indicated that as the surroundings of the *masjid* is inhabited by people of Indonesian origin whose forefathers had brought their wood-carving skills with them which have now been passed down to the present woodworkers who practise today.

[111] Same interview, 22/07/2011.

[112] *Collins Shorter English Dictionary* (2005): Intaglio – ornamented with a sunken or incised design. p.588.

The *minbar* on the right of the *mihrab* is free standing (Figure 195), and is a carved light wooden structure, with an octagonal base consisting of two treads before a square third tier, on which there is a seat for the imam. The back rest is scalloped, terminating in a U-shaped roundel. Below the seat and within the roundel is another intaglio wooden carving. Four twisted pillars support a rounded wooden canopy, which provides support for a small, latticed dome topped with a finial (Figure 191). Just below the point of each interior arch and extending to ceiling height, are rectangular narrow clear windows, bringing outside light into the *masjid* area. Windows on each of the other side walls have two rows of stained glass windows of various colours (Figure 197). The large dome is not seen from the outside; however, its inside rim has a stylised copper Arabic text which is difficult to read (Figure 196). Suspended from the middle of the dome is a multi-ringed, octagonal copper chandelier, and similar triangular copper light brackets are on the side walls (Figures 195 and 200).

44. 1953 WATERLOO ROAD MASJID: corner Waterloo and Blanken Roads, Lansdowne

Figure 202 Waterloo Road Masjid in its surroundings

It was not possible to talk to anyone connected with the *masjid*, and conversations with passers-by only indicated that it was recognised as a Sunni *masjid*. [113]

EXTERNAL FEATURES

Figure 203 Northern *masjid* aspect

Figure 204 Minaret

Figure 205 *Qibla* bulge

Figure 206 Entrance doorway

The *masjid* was originally a rectangular shape topped with crenulations seen in (Figures 204 and 205). On the northern wall is a distinct rounded *qibla* bulge on the façade (Figures 203 and 205). The entrance is from the south-east, through a white wrought iron gate within a rounded projection resembling the minaret (Figure 205). The Waterloo Road façade shows a clear overflow section has been added, entered by an external flight of stairs on the west wall of the original *masjid*. At the top of the stairs is a rounded section with glass bricks, illuminating the interior (Figure 203). A ground

[113] The two branches of Islam, Sunni and Shia, both resulted from a leadership struggle following the death of the Prophet.

floor extension runs along from the Blanken Road corner. Windows are a combination of shapes and consist of two sets of six paned glass windows topped with a double-paned window with trefoil fanlights above. All are recessed within larger frames following the shape of the window opening, which are outlined with alternating white and dark green bands. A dark green raised band runs around the building at window-sill height (Figures 203 - 205). The most prominent external feature is the rounded three tiered minaret set into the north–east corner, which rises in a similar manner to the minaret of Shafie Masjid in Upper Chiappini Street in Bo-Kaap (1859), constructed a hundred years earlier. Both are not common minaret shapes, and both are three tiered circular minarets divided by round discs separating the tiers before the finial. The minaret is not quite two storeys in height, and visible just above the crenulated parapet (Figures 203 and 204). The top two tiers have pointed arch window-like apertures, and on the third tier, the balcony has a crenulated surround into which a dome fits snugly.

45. 1957 NURUL HOUDA: Upper Leeuwen Street, Bo-Kaap

Figure 207 Nurul Houda in its surroundings

The Nurul Houda *masjid* is in north-west Bo-Kaap, an area that is not often frequented by tourists. Land for this *masjid* was acquired in the late 1950s; it was built in 1957, with the first *Jum'ah Salaat* held the following year.[114]

EXTERNAL FEATURES

Figure 208 *Masjid* from across the road

Figure 209 *Qibla* projection on north wall

Figure 210 Side elevation

Figure 211 Entrance

Figure 212 Window detail

This is the only *masjid* in the Bo-Kaap area not built in the nineteenth century. It is a square *masjid* with little external adornment and a white balustrade parapet (Figures 208 and 209). It is not as well-known as other *masjids* in Bo-Kaap, and it fits in unobtrusively among the surrounding houses. White finial-like ornamentation is on each of the corners and in the middle of each wall. A prominent

[114] *Taraweeg Survey 2002,* p. 38.

qibla bulge dominates the north wall, and a double-door with projecting canopy is on the west side (Figures 208 and 209). Small, pointed-keel arched windows are outlined with white rounded mouldings around the top sections (Figures 210 - 212). Similar moulding is seen on the Jameah Masjid in Chiappini Street also in Bo-Kaap may have been an example to follow, The same white outlines are over bulls-eye windows near the parapet. The minaret rises from a square base at roof level, and the same bulls-eye windows are repeated on the east and west sides. Above is a wide projecting balcony with alternating plain white panels and small, fence-like pillars. A circular structure within is a balcony, however, the symmetry is broken by large loudspeakers projecting below the commencement of a segmented dark dome. This dome terminates in a flat point (Figures 208, 211 and 212).

INTERNAL FEATURES

Figure 213 *Mihrab/ minbar*

Figure 214 *Mihrab* detail

Figure 215 Overflow section

Figure 216 *Minbar* position

Figure 217 Window detail

Figure 218 Ceiling detail

The dominant interior detailing colour in this *masjid* is cobalt blue (Figures 213,215 and 216), which has not been seen by this author in Cape *masjids*. Arched fanlights sit on corbels above every

window, and are outlined in the same bright blue, rounded plaster mouldings. The *safs* in the carpet follow the pattern set by the prayer mat, and show *qibla* direction (Figure 216). The original *mihrab* niche is surrounded by a large trefoil arch, outlined in blue with Indian detailing. Within is a faux marble effect which is repeated in rectangular panels on all the side walls above the skirting. A lectern and two small stools are inside the *mihrab*, indicating that it is no longer used. The wooden *minbar* is placed in a corner following the correct *qibla* direction, with the result that it sits at a 45° angle to the original *mihrab*. It is wooden-stepped structure with a handrail and no canopy.

46. 1958 SANDVLEI MASJID: Sandvlei Road, Faure

Land was acquired for the Sandvlei Masjid in 1958 and construction was completed two years later, although the first *Jum'ah Salat* was performed in 1959.[115] The structure of this masjid with its 45° pitch of the roof is seen in small, tin-roofed Dutch churches (Figures 219 and 220). Its most striking feature is its small, green, luminescent, segmented fibre glass dome at the top of the minaret, (Figures 215 - 217), which indicates the use of 20th century manufactured materials, like fibreglass. Fibreglass was researched only in the 1930s and 1940s by the Corning Company in the United States.[116] It is lightweight, flexible, not brittle and relatively inexpensive and weather proof.

[115] *Taraweeg Survey 2002,* p.284.
[116] Information retrieved from Corning Ware Brochure, obtained in the United States, 19/05/2013.

EXTERNAL FEATURES

Figure 219 Prominent minaret

Figure 220 Entrance

Figure 221 Detail of minaret

INTERNAL FEATURES

Figure 222 *Mihrab and minbar*

Figure 223 Detail of *mihrab and minbar*

The *mihrab* is an unadorned niche with a pilaster on each side (Figures 222 and 223). The top of the pilasters and the round curve of the niche are highlighted in raised gold-painted moulding. The *minbar* consists of light coloured timber with three steps, covered with the same carpeting as the floor. It is surrounded on three sides by a red velvet inscribed canopy (Figures 222 and 223).

47. 1960 JAMIA MASJID: Nolte Road Strand

Figure 224 Jamia Masjid in its surroundings

Strand is adjacent to Faure and Macassar on the False Bay coastline, 48 kilometres south–east of Cape Town city centre. Land was acquired in 1960, although building only commenced twelve years later in 1972, and was completed in 1976 when the first *Jum'ah salat* was held.[117]

EXTERNAL FEATURES

Figure 225 Arched entrance

Figure 226 *Masjid* courtyard

Figure 227 Madrasa

[117] *Taraweeg* Survey 2002, p.286.

The masjid is given additional stature by is a tall symmetrical minaret within the central section of the front façade, straddling three round-arched, wrought-iron gates which mark the entrance. Having been told by the caretaker that there was both a *masjid* and a *madrasa*, it was evident that different-sized windows distinguished the two (Figures 225 and 226).[118] He also reported that the two sections have separate governing bodies. The arched entrance opens into a *sahn* (an open courtyard within a *masjid*), one of the few in the Cape area (Figure 226). It has a central fountain which can be seen through the wrought-iron gates (Figure 226).

INTERNAL FEATURES

Figure 228 Position of *mihrab/minbar*

Figure 229 *Mihrab/minbar* combination

Figure 230 Detail of *mihrab/minbar*

Figure 231 Window detail

[118] Personal conversation with the caretaker of the Jamia Masjid Strand, 22/07/2011.

The *mihrab/minbar* combination is within a three niche construction, reminiscent of the shape and appearance of the arched entrance to the *masjid* (Figures229 and 230). However, the left hand arch has a closed door and the other two form the 'linked' *mihrab/minbar.* The three are within a shallow tiled rectangular recess, and above all three is a trefoil semi-circle with double fanlight windows and a third between the two outer ones. It is composed of different coloured stained glass (Figure 231). The *mihrab* is the central widest niche with a prayer mat within, and a small lectern placed on its right side (Figures 228 - 230). The right-hand niche, contains the three-stepped *minbar* (Figures 229 and 230), and the canopy above cantilevers from the wall over the arch. The steps for the *minbar* protrude into the prayer space, and within the arch a carpeted wall forms the backrest for the imam.

Chapter Summary

During this period, *masjids* displayed recognisable Indo-Islamic features both on their exteriors and interiors. These are displayed on those close to central Cape Town, such as the Galielol Raghmaan Masjid (1908), the Nurul Islam Masjid in Salt River (1914), the Azzavia Masjid (1919) in District Six and the Zeenatul Islam Masjid (1922) show features similar to those which first appeared in the Coowatool Masjid in Bo-Kaap, (1892), and the Habibia complex (1905), both known to have had Indian influence. The endowment *waqf* of the Stegman Road Masjid (1910) and the Darul Islam Masjid (1923) in Surrey Estate, by the same donor of Indian origin, show his adherence to his Indian background and his devotion.

As Muslim communities grew, larger prayer spaces were needed, so *masjids* incorporated lateral alterations and additions such as those of the Al-Jaamia Masjid (1910) in Claremont, and the Simonstown Masjid (1911), using new building materials such as pre-cast concrete blocks in the Suleimaneyah Masjid (1947) in Woodstock, and fibre glass domes seen on the Sandvlei Masjid (1958) in Faure. Dutch gables were still retained, clearly seen in the Coowatool Masjid in Bo-Kaap (1892) and

the Shukrul Mubien (1932) in Lansdowne, the Galielol Raghmaan Masjid (1908) in District Six, and the Maghmoed Masjid in Constantia (1918). At the same time there was a dispersal of Muslims to a wider area of the Peninsula, south as far as Simonstown and on the western side of False Bay and to the Strand on the eastern side, and to Goodwood in a north-easterly direction. Although Cape Town grew, it was not as big as Johannesburg where gold had been discovered, therefore its economic power was hampered which affected the building of *masjids*.

Chapter 6 will examine more recently built *masjids* from 1971 – 1991. As there are relatively few *masjids* or old photographs to which one can refer, it was often difficult to ascertain how they looked originally as most have been dramatically altered. However, account is taken of community relocation and different innovations which have been adopted and adapted and striking architectural effects in their construction and organisation of internal space.

Chapter 6 1961-1991

There was little *masjid* building during the 1960s, as it was always tempered by the looming threat of the forced removals, therefore this third phase of Cape *masjid* development only truly started in 1971 when Cape Muslims were forced to build new *masjids*. Whether now Muslims built their masjids as acts of defiance against forced removals is a complex point.

During the Forced Removals of 1966, 60 000 people were moved from District Six Cape Town alone which included a large number of Muslims.[1] The loss of their houses impoverished them and their mass removal from the inner city eroded their privacy and promoted a conformity because of their demographic uniformity and shared resources. These new suburbs disconcerted the Muslims as their old houses were simply torn down making them have to adapt to different forms of architecture. That, together with the loss of their places of worship was devastating, however, what held them together was their faith and ritual practices.

There was no other solution other than picking up the broken pieces of their lives and reconstructing their lives and themselves in different parts of the Cape Flats, and erecting new masjids far from the masjids which many had grown up with, and which gave the elderly comfort and routine. In this sense the new masjids can be seen as acts of defiance and political statements. The very act of building masjids was an act of rebellion as it carved out a space both physically and ideologically, however, they needed places for communal worship as soon as they arrived in their new locations.

Muslims progressed and established an important presence in the economic, social and cultural life at the Cape resulting from this situation, and the masjids were the most conspicuous

[1] Personal email correspondence with Dr Cassiem Dharsey, 21.07.2014

buildings. Established masjids, like the Mohammadeyah Masjid, had been enlarged to cater for more worshippers, however foreign models, with the help of now qualified architects, also made their mark. In the case of the Mohammadeyah Masjid, land had been acquired in 1950, and as there were established traders along the street in the area, it is not known whether a trading licence was acquired. The *masjid* probably started off as a *khanqah* (a place where Muslims would gather together for prayers) before the need arose to cope with more Muslims in the area. This resulted in a *masjid* being constructed above established shops commencing in 1978.[2]

At this stage, many more Muslims were going on Hajj or visiting extended families in India. Probably psychologically Cape Muslims felt the need to trace their roots, and to mark their *masjids* with definite Islamic statements as they had seen overseas, which resulted in new *masjids* built after 1966 becoming far more conspicuous, seen on Masjidunur Ma'hadul Islam in Paarl (1975) and the Masjidul-Quds (1982).

Building materials had improved, such as a compo-plastering which was a mixture of lime, cement and sand together made walls more secure, allowing for spacious constructions. Re-enforced concrete was used which enabled larger, and wider columns. Ash from coal fires was mixed with cement, and established brick-making kilns allowed bricks to be stacked piles before firing allowing more and stronger bricks to be produced per firing. Woods for interior furnishing were available, such as oak and Oregon pine which were not expensive at that time, which added to the already known woods used in the Cape such as Malaysian teak, stinkwood and yellow wood.[3] Increased building knowledge, including how to make buildings able to resist fire damage and general deterioration, plus the affordability of new materials, greatly added to the construction of new *masjids.*

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2 *Taraweeg Survey 2002,* p.120.

3 Personal telephonic conversation with Joe Bardien, builder, Cape Town, 28/04/2014.

48. 1971 MASJID AL MUNOWARA, Concert Boulevard, Retreat, in the southern suburbs.

Figure 1 Masjid al Munowara in its surroundings

EXTERNAL FEATURES

Figure 2 *Masjid* from across the road

Figure 3 Entrance

A discussion on the background of the name 'Retreat', was dealt with in Chapter 3 when documenting the Nizaamia Masjid 1889. 4 The masjid under discussion here is a rectangular building with a minaret on its left front façade (Figure1). The minaret rises from a circular base at ground level, to become an octagonal three-tier structure rising to a wider octagonal cantilevered balcony. Above a narrow octagon terminates in a fibreglass, flattish, segmented dome.

4 *Taraweeg Survey 2002*, p, 148.

INTERNAL FEATURES

Figure 4 Interior with the *mihrab/minbar* in left corner **Figure 5 Detail of *mihrab/ minbar***

The building is narrow making the interior elongated and restricted allowing for 900 worshippers,[5] standing alongside one another in long rows, only a few rows deep (Figure4). Due to the asymmetrical axis and western bias, people, when entering the *masjid*, disturb worshippers. The upper overflow section was included in the original construction as it synthesises with the rest of the interior without any joins or overhangs. It has a closed lower wooden front balustrade of about four feet (Figure 4). The *mihrab*/*minbar* is angled into the north-east corner of the building (Figures 4 and 5). The *mihrab* has a pointed arch recess with a prayer mat within. The *minbar* has three steps and a backrest for the imam, which is covered with the same carpet as that on the floor of the *masjid*. The only part of the *minbar* that worshippers can see are the steps leading up the seat which is placed well back within the arch which result in the imam being obscured when he is sitting down and may adversely affect the sound quality when he delivers his *khutbah* (Figure 5).

[5] *Taraweeg Survey 2002,* p.149

49. 1975 MASJIDUNUR MA'HADUL ISLAM – Lappert Road, Paarl.

Paarl is sixty kilometres from Cape Town in a north-easterly direction and was the third settlement to be established in the Cape (after Cape Town and Stellenbosch). Paarl has the second largest granite outcrop in the world. Its main street, the longest in South Africa, has examples of Cape Dutch, Victorian, Edwardian and Art Deco architecture.

EXTERNAL FEATURES

Figure 6 External elevation

Figure 7 *Masjid* entrance

The four tall minarets of Masjidunur Ma'hadul Islam are prominent against the mountainous skyline. If it were not for these minarets, this sprawling building could be mistaken for a commercial property or a hotel, resembling those surrounding it (Figure 6). It is situated on an incline with its entrance up a flight of yellow face-brick steps (Figure 7). The building is plastered white with green detailing (a green roof, and green parapet around the outside of the building). The windows are rectangular with semi-circular fanlights, outlined with green moulding. The four minarets are the same height and design, equidistant apart, all starting at roof level. They are white and cylindrical divided into three tiers by green mouldings of various designs, each topped with protruding green cornices. (Figures 6 and 7). They terminate in *chatris* capped with crescent moon and star finials, resting on arched columns.

INTERNAL FEATURES

Figure 8 Interior with *mihrab* and *minbar*

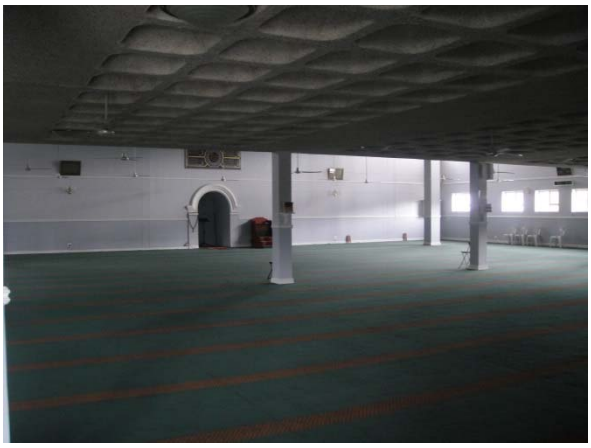

Figure 9 Interior with overhead overflow

The large interior accommodates about 1500 worshippers and is mainly unadorned.[6] (Figures 8 and 9). The *safs* in the carpet give the correct *qibla* direction, making it likely that when the *masjid* was built, the correct *qibla* direction was known. The upstairs overflow area is supported on rectangular piers. Due to the large size of the interior the *mihrab* appears small (Figures 8 and 9). It is an almost unadorned arched structure, surrounded by indented pilasters on each side, enhanced by raised white moulding. A prayer rug is in the niche. The *minbar* is a stepped structure, placed on the right of the *mihrab*, carpeted with a design on the steps, and a simple wooden backrest for the imam.

6 *Taraweeg Survey 2002,* p. 319.

50. 1981 MASJIDUL MANSUR, Warden Crescent, Mountview in the Cape Flats, Cape Town

Figure 10 Placing the *masjid* in its surroundings

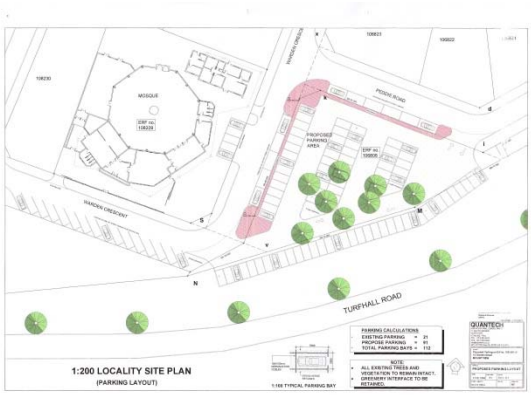

Figure 11 Siting the *masjid* on plan

Fifty years ago, the area was a dairy farm. Mountview is about thirteen kilometres south of central Cape Town on the Cape Flats, near the suburbs of Athlone, Surrey Estate, and Rylands. Many of the relocated Muslims that had formally lived District Six, have lived in this area since the Group Areas Act of 1966. They have bonded well with neighbours, for example, at the *masjid* is a well-known soup kitchen for all the poorer children in the area. The *masjid's* roof shape consists of triangular sections joined by a small segmented green dome in the middle. It has informally been called the Rondawel Masjid, because, in Afrikaans, rondawel [7] refers to the round African huts that have conical roofs). These were rural constructions built by the indigenous people, and are still seen in many parts of South Africa and surrounding countries such as Lesotho, Swaziland and Botswana. This is the first time that a *masjid* has 'adopted' a typical South African architectural feature, although this *masjid's* roof has an octagonal shape (Figures 10 and 11), which is also seen on the plan above, with a semi-circular knob at its apex. (Figure 11).

[7] Afrikaans spelling, Steyn, Kritizinger, Steyn, *Skool Woordeboek*, p.217.

EXTERNAL FEATURES

Figure 12 *Masjid* as it appears today

Figure 13 Photograph in the imam's office with no date

Figure 14 Building exterior, 22/01/2012.

Despite this *masjid*'s moniker, this author was told that the almost circular construction of this *masjid* has styled itself on the precedent of the Dome of the Rock, which contrasts with the African motif, and its name. This building has been extended over the years. Side additions which are clearly visible from the street (Figure 14), and are not seen in the photograph in the imam's office (Figure 13). Access is through three glass doorways which extend almost to the parapet, and span the whole wall (Figure 12). Each door has round-arched windows above them. Windows on the ground floor have narrow, elongated, single-panes with semi-circular fanlights, and the upper level has broader, two-paned windows, with rounded fanlights above. Facing the *masjid*, the minaret is on the left side, starting from a square footprint at ground level and rising through four tiers, with variations of narrow-arched indented motifs.

INTERNAL FEATURES

Figure 15 Detail of *mihrab/minbar*

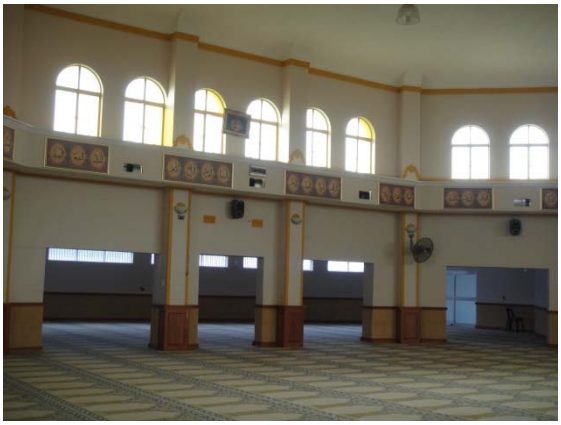

Figure 16 Interior where hexagonal shape is seen

The roof shape of the outside is successfully transferred to the interior. Instead of having four sections, the interior is shaped as an octagon and terminates just before the small dome which is seen from the outside as a knob-shape. It is well-lit by the many windows positioned just below roof level (Figure 16). A strategically cordoned off section signified by glass partitions consisting of two wide glass arches outlined in yellow allows one to conclude that this is either an overflow or a women's section. To the right of the foyer is the ablution area, and to the left are the kitchens where food for underprivileged children is prepared. The addition seen from the outside marries very well with the interior as the carpet and the *safs* extend throughout, giving a sense of continuity (Figure16). The *mihrab/minbar* consists of two pointed, indented arches within a framework that juts slightly into the prayer area (Figure 15). Above the arches is a cornice with two slightly off-centre elongated plaques with inscriptions. Both are tiled in beige and white mosaic which harmonises with the other interior decoration. It is continually lit by lights within, as told by the imam,[8] and has spotlights on its side walls. The *minbar* is entered from the *mihrab* area through an internal arch which is hardly noticeable from the front. It has a rectangular, frosted glass at the front within chromed silver supports (Figure 15).

[8] Personal conversation with Sheikh Thafir Najaar, Cape Town, 31/12/2010.

51. 1982 MASJIDUL BAHRAYN – Bay View Road, Hout Bay, Cape Town.

Figure 17 Masjid Bahrain in its surroundings

Hout Bay is on the Atlantic seaboard west of the city, beyond the tourist area of Camps Bay and twenty minutes from the city centre. It was originally a fishing village, and still is. The *masjid* is not seen from the main road below. Hout ('wood' in Afrikaans) refers to the wood that was used originally to fire the brick-making kilns of the colony. Land for the *masjid* was acquired in 1982, and eleven years later the first *Jum'ah Salat* was performed.[9]

[9] *Taraweeg Survey 2002*, p.174.

EXTERNAL FEATURES

Figure 18 Left exterior approach

Figure 19 *Masjid* entrance

Figure 20 Right exterior approach

Masjidul Bahrayn is up the side of a hill away from the harbour. Its parapet consists of alternating light and dark beige dentals, together with a small copper dome above the portico entrance, and two minarets (Figures 18 - 20). On approach to the *masjid*, the dominating feature is the surround of pre-cast blocks on the side of the mountain, which serve the purpose of holding back runaway sand and securing the *masjid* foundations. Pre- cast concrete bricks are cheaper than bricks which signifies the community focusing on utility and cost of building. These pre-cast bricks here have proved to be ideal for the retaining wall on this steep slope (Figures 18 and 19). This is topped by a low balustrade. The entrance is through a portico which has indented horseshoe-shaped archways on either side (Figures 18 - 20). The windows are rectangular, topped with semi-circular yellow fanlights, outlined in two layers of rounded, moulded beige plaster. This is repeated on the protruding window sills. The two minarets are identical, and start at roof level. They have three octagonal tiers. Within the first two tiers are rectangular windows, topped with rounded-arch fanlights. The third tier of each minaret is unadorned except for a heavy cornice, from which spherical perforated, copper coloured clay dome rise, crowned with a crescent and star. The larger bulbous copper coloured dome over the entrance portico terminates with a crescent moon finial (Figures 18 - 20).

Figure 21 *Mihrab/minbar* combination

Figure 22 Detail of *mihrab/minbar*

This *masjid* was completed in 1993.[10] From ground level to the level of the windows (about 140mm) is light wood panelling. The walls are painted pale pink. As one enters, a solid white partition indicates that it is a women's section rather than overflow section. The blue carpet is highlighted by red *saf* lines running in the correct *qibla* direction (Figures 21 and 22). The actual *mihrab/minbar* is set within a wide, recessed, pointed arch within which is a prayer mat. The *mihrab/minbar* is contained within a section stepped back from the wall, bordered by two heavy pilasters. The side pilasters and the cornice make the *mihrab/minbar* area appear square (Figure 22). Within is a patterned design, while on the ceiling above is a four-tiered, semi-circular projection (Figure 22). The smallest semi-circle, nearest the outer wall, is edged below with a closed lotus design, a recognised Indian motif again indicates an Indian influence. The *minbar,* fronted by a light wooden latticework frame is only one step higher, and is approached from the *mihrab* (Figure 22).

[10] *Taraweeg Survey 2002*, p.174

52. 1982 MASJIDUL QUDS: Clinic Street, Gatesville, Athlone

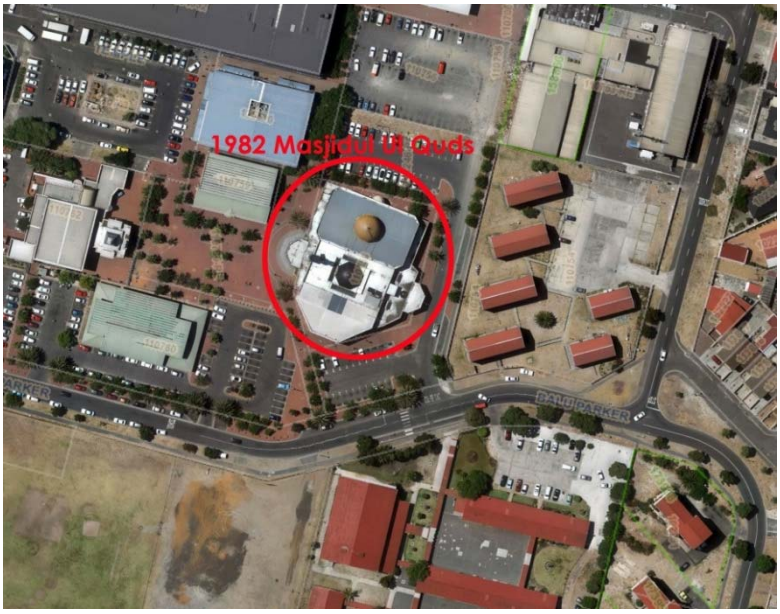

Figure 23 Masjidul-Quds in its surroundings

Under the Group Areas Act (1966), the South African apartheid government's Department of Community Development was responsible for the relocation of many Muslim communities,[11] and the town planning which allocated two plots as places of worship, one for Muslims and the other for Hindus. The temple and the *masjid* are still adjacent to each other. In the mid-1970s, the Muslim League of South Africa was established, its role being to spearhead the religious activity of the Muslim community settled in the Rylands/Gatesville area. It realised that in order to maintain a closely-knit community it was essential to establish a *masjid* which incorporated a *madrasa.* An emergency meeting the night before the deadline to purchase the land took place, the Gangrekar family in commemoration of their parents, Eshaaq and Haleema, were prepared to pay for the land. This was another rare example of direct sponsorship.

The organisational structure of the proposed *masjid* was dedicated to the principles of transparency and accountability and the democratic process of reaching consensus. Once the land

[11] Parker, Abdus Sataar, Sayed, Farid *The History of Masjidul-Quds,* pp 16 -17

had been acquired in 1982, the main task was to erect a *masjid*. Mohammed Allie Harneker, a recently qualified Muslim architect, designed a set of plans, but Muslim architects were not officially allowed to practice under the apartheid government. As a consequence, a noted Cape Town architect, Revel Fox was requested to approve the designs put forward,[12] and he came up with provisional drawings. The original design was to accommodate approximately 700 worshippers, nine *madrasa* classrooms, a library, and quarters for the imam and caretaker, and accommodation for students studying *Hifz,*[13] as well as a *Janazah ghusi* room.[14] Here one sees qualified architectural advice and plans for an extensive *masjid* with features that have not highlighted on other *masjids* in the Cape. Two independent experts were commissioned to verify the exact *qibla* direction. No longer is *qibla* direction simply surmised but planned correctly. Since 1983, a number of extensions have been carried out, and there is now the capacity for over 3 000 people on Fridays, and on the various Eids it can accommodate to up to 5 000.[15] The *masjid* officially opened on Friday 7th April 1989. [16]

While still in the planning stage, the *masjid* committee commissioned a young recently qualified architect, Waheed Parker, to make two models of the *masjid*, one in its original form, and one in its present form. This author was unsuccessful in tracking down Waheed Parker to ascertain what he thought of the construction and planned models. Both models are in the courtyard of the *masjid*, making is easy to distinguish later additions, and proportions.[17]

12 Parker, Abdus Sataar, (2010),*The History of Masjidul-Quds,* p.39
13 Learning the Qur'an by heart
14 A room where bodies are cleansed before burial.
15 Parker, Abdus Saraar, (2010),*The History of m asjidul-Quds,* p.31.
16 Ibid.,p.21.
17 Ibid., p.54.

EXTERNAL FEATURES

Figure 24 Aerial photograph of model of Masjidul-Quds

Figure 25 Model of Masjidul-Quds

Figure 26 Entrance

Figure 27 *Masjid* from the parking

Figure 28 Left aspect of *masjid*

Figure 29 Minaret detail,
Source: The History of Masjidul-Quds, p.15.

The large dome and minaret are clearly visible features (Figures 26 - 29). The east and west side entrances of the main *masjid* are porcelain-tiled in various colours that were selected, inscribed, and baked by Achmat Soni and his students at his studio. Soni, whose grandfather was from Swat in Gujarat, India, and had a Malay mother was well accustomed to both the traditions of the Cape Muslim backgrounds and started doing interiors of *masjids* in 1989.[18] The dome follows the design of the famous Masjid al-Sakhra, commonly referred to as the Dome of the Rock in Jerusalem. This is the first time in the Cape that there is a direct replication of a well-known Middle East *masjid* feature. Drawings for the dome were done by A R Gadomsky, a structural engineer, and each of the segments was cast in steel by Grotto Steel in Elsie's River, one of the northern suburbs of Cape Town.[19] The raised drum of the dome is a punctuated by square window openings.[20] The finial on top of the dome was executed from drawings by Naseema Barday, daughter of the chair of the Board of Trustees. Arabic inscriptions (of Surah Fatiha and Ayatul Kursi) runs seventy metres around the outside of the *masjid* just beneath the roof; these are not seen clearly from street level.[21] The imam of the Ahmedi Masjid in Grassy Park, Ahmed Ishaq Karjiekar, carried out the final written calligraphy, adjusting the size to allow the writing to fit the dome's circumference. This imam played an important part in the development of the Ahmedi Masjid. He was valued by the *masjid* community on design matters, as he had made Hajj and had experience of *masjids* in the holy Muslim sites of Mecca and Medina. He provided a direct source of knowledge of Islamic architecture and external decoration. This was the first time that a *masjid* built in the Cape received authoritative architectural by qualified architects rather than foremen and builders simply supplying advice and knowledge on structural constraints and affects relating to the construction and decoration of a *masjid*. Parker writing the *History of the Masjidul-Quds* goes into great detail about

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18 Personal conversation with Achmat Soni, Cape Town, 18/12/2010.

19 Parker, Abdus Sataar, (2010), *The History of Masjidul-Quds,* p.42.

20 Fleming, John, Honour, Hugh, Pevsner, Niklaus, (1983) *The Penguin Dictionary of ARCHITECTURE,* a clerestory – the upper stage of the main walls of a church above the aisle windows, pierced by windows.

21 A surah is a chapter of the Qur'an.

this.[22] A band of Qur'anic inscriptions surrounds the outside base of the dome, the letters of which were cut out and put into rectangular bases over which cement was poured, encasing the letters and the borders clearly seen in (Figure 27). The border pattern was adopted from the al-Shafi'l *masjid* in Cairo.[23] The only minaret is octagonal, and rests on the south-western corner, rising four tiers above the western entrance with Moroccan plasterwork of various designs (Figure 29). The first and tallest of the four tiers has narrow, regularly-spaced, rectangular windows which appear to have blue glass panes, with flower roundels above. It broadens out slightly to a balcony balustrade wall of filigree concrete work. The next, narrower tier terminates with a series of flat circular slabs and a balustrade balcony. The top tier terminates in a gold crescent moon finial, much shorter than that on the dome.

INTERNAL FEATURES

Figure 30 Courtyard dome

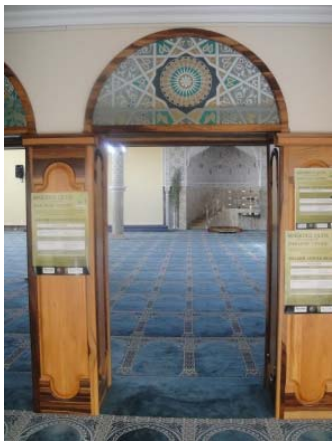

Figure 31 *Masjid* entrance

Figure 32 Interior detail

[22] Parker, Abdus,(2010), *The History of Masjidul-Quds*, pp.42-49.
[23] Ibid., p.49.

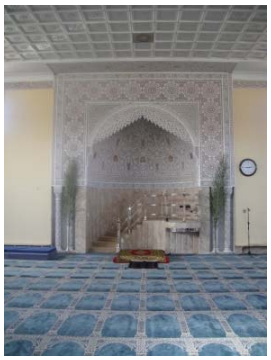

Figure 33 *Masjid* entrance

Figure 34 *Mihrab*/*minbar* detail

Figure 35 Interior of *masjid* dome

Figure 36 Internal pillar

Figure 37 Pillar detail

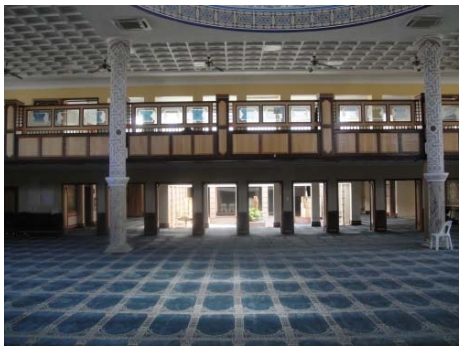

Figure 38 *Masjid* interior and courtyard

The administrative offices are on the ground and first floors, before entering the prayer area around an internal courtyard with a non-working central octagonal fountain, situated beneath a fibre-glass segmented dome not visible from the outside[24] (Figure 30). The construction of this dome and the general building construction is better understood by viewing the scale model that is on permanent display (Figures 24 and 25), which allows one an aerial view rather than viewing the *masjid* from various angles at ground level. The dome rises from a clear glass octagonal base, from which an opaque, ribbed, glass dome rises, culminating in a large, round, flat disc. The intricate interior decorative work of the *mihrab*, *minbar*, internal pillars, minaret and other sections of the *masjid* was organised by Mohammed Mayet, a Johannesburg architect. This is an indication that the features of this *masjid* were planned and executed by professional craftsmen who had worked on the King Hassan Masjid in Casablanca.[25] This work is seen in (Figures 33, 34, 36 and 37), and on the

[24] This may have been an open courtyard when the *masjid* was first built. It is now covered, due to the Cape's inclement winters.

[25] Parker, Abdus Sataar Sayed, Farid (ed.), *The History of Masjidul-Quds,* .p 44.

minaret (Figure 24). The *masjid* entrance is through a set of large wooden doors within a wooden casement, above which is a semi-circle of both clear and frosted yellow and blue geometrically-patterned stained glass (Figure 31). The interior is well-lit from the windows within the octagonal base of the dome, and rectangular double-paned windows that are spaced at regular intervals around the *masjid* at both ground and first floor levels (Figures 35 and 36). The *mihrab/minbar* niche is example of how Cape *masjid* interiors have evolved, in its use of decorative plasterwork, and the use of chrome and glass on the *mihrab/minbar* combination (Figures 33 and 34). This detail had not been seen the Cape before the construction of this *masjid*, but demonstrates the input of international architects such as Mohammed Mayet of Johannesburg,[26] and local Cape architects who had by this time been exposed to international *masjid* architecture.

The ornate surround of the *mihrab/minbar* combination squares off the niche and reaches to ceiling height, forming a rectangle of finely-carved plasterwork, with two slender columns on each side. On the inside of the actual niche, from the floor up, is beige marble, reaching about six feet in height. The curved section above and immediately on the inside of the rounded front arch has finely carved plasterwork which is pointed filigree work (Figures 33 and 34). On the outer front façade are two small, rounded, carved plaster columns. The prayer mat is within the curve of the stairs leading to the *minbar*. The handrail and barrier of the *minbar* are of rounded, indented chrome; the seat is a velvet covered projection, cantilevered from the wall (Figure 34). The large internal dome is supported by four ornately-carved pillars, above which is a circle of blue calligraphy, banded top and bottom by blue, white and gold interspersed geometrical patterned tiles. Above the band of calligraphy are clerestory windows which bring in plenty of light (Figure 35).[27] The carpets were designed by the *masjid* committee and woven by a long-established carpet company in Turkey. The blue rounded arches pointing in the direction of *qibla* combine with beige and gold (Figure 38).

[26] Mayat has worked with the Egyptian born architect Abdul-Wahed El Wakil who had executed fifteen *masjids* in Saudi Arabia, and who is considered to be the foremost contemporary architect of Islamic architecture. It is from him that Mayat had knowledge of these workmen.

[27] Clerestory windows (see Footnote 20) allow natural light into the interior of the building.

53. 1985 – MASJIDUL UMMAH, corner Gustrouw and Hassan Streets Gustrouw Estate, Strand.

Figure 39 Masjidul Ummah in its surroundings

The background History of the Strand has been discussed in Chapter 4 when documenting the Zaavia Masjid, Strand, (1850) and the Jamia Latief, Strand, (1960), and later when documenting the Masjidus Saabiereen, Macassar, (1967).

EXTERNAL FEATURES

Figure 40 Front façade

This *masjid* could only be photographed externally. Its materials and mode of construction are important, and its minaret is much like the minaret on the Great Mosque of Sumarra, built in 848-52 by al-Mutawakkil,[28] (Figure 40). The exterior of this *masjid* demonstrates influences resulting from exposure to *masjids* in other parts of the Muslim world.

54. 1987 MASJIDUS SAABIEREEN - Link Avenue, Macassar, (a short distance from the Strand).

This *masjid* is en route to Somerset West on the N2 highway, thirty-seven kilometres from Cape Town in an easterly direction and is near Sheikh Yusuf's *kramat;* one of the holiest places for Cape Muslims. Sheikh Yusuf was born in Macassar in the Indonesian Archipelago,[29] and Macassar in the Cape was named in memory of him. Macassar was made up of many Muslims who even as enslaved labourers had established themselves in the vicinity and had brought their skills as fishermen with them. They found fishing here difficult and so moved further along the coast to Mosterd's Bay (presently the Strand). Land was acquired by the community in 1987 and eight years later the first *Jum'ah salat* was performed. Major renovations were undertaken in 1998. [30] Great changes resulted from these renovations as seen from the photograph in the *Taraweeg Survey, 2002*. Only the same small red, white and green rectangular and rounded fanlight windows remain in terms of its architectural design, seen in the photograph in the *mosque guide 2011.*[31] This *masjid* does not resemble others in Cape Town but rather a *masjid* in North Africa. Rhoda claimed that the present architect, Haussain Gohaardien who lives in Hout Bay had spent time in North Africa.[32]

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28 Chapman, Caroline, Gibson, Melanie, Manginis, George, McSweeney, Anna, Phillips, Charles, Zaczek, Iain, *An Illustrated History of Islamic Architecture,*p.34

29 Davids, Achmat, (1980), *The Mosques of Bo-Kaap,* p.37.

30 *Taraweeg Survey 2002*, pp 288-289

31 *mosque guide 2011*, p.188.

32 Personal conversation with Ebrahim Rhoda, Firgrove, 20/12/2010

Figure 41 Masjidus Saabiereen

Figure 42 Façade and both entrances

Figure 43 Far entrance detail

Figure 44 Detail of entrance

Figure 45 Entrance in Figure 44

This fully rendered *masjid* has four minarets and a plastered dome with a ring finial (Figure 41). The eastern wall has a convex *qibla* protrusion mounted by a small dome (Figure 41). The main entrance is through a pointed arched projecting portico, approached from four steps leading to heavy wooden doors (Figures 44 and 45). The façade is broken by four equally spaced rectangular windows with semi-circular tops placed at regular intervals on either side of the entrance (Figures 42 and 43). Above are smaller versions of the same windows above each set of two. Alongside the entrance is a squat minaret which is different from the other three (Figure 42). It has a square foot print immediately adjacent to the entrance portico and rises up to parapet level where a broadband of plain dark coloured cement is bordered top and bottom by three-stepped plastered roundels. Above it winds a circular stepped tier topped by the same dark cement cornice. The other three square minarets are placed one on each end of the *qibla* wall, and a third on what appears to be a

ground floor addition, therefore appears lower than the other two (Figure 41). The two begin at parapet level, and the tiers above have round-arched window openings on each of their four sides. The third tier is narrow, and the elongated-arched openings take up most of each facet. They are topped with small plastered domes and pointed finials (Figure 41). The dome of the *masjid* rises from the middle of the building from a stepped octagonal base, topped by a finial consisting of three black spheres and a top ring (Figure 41).

INTERNAL FEATURES

Figure 46 Interior arches

Figure 47 *Mihrab/ minbar*

Figure 48 Opening within the *mihrab* bringing in light

Figure 49 Perforated metal lamp

Figure 50 Detail of a lamp

The whole interior is dominated by vaulted pointed arches. (Figure 46). Between the arches leading to the *mihrab* are wooden beams, and perforated pointed metal lanterns (Figures 49 and 50). The *mihrab/minbar* is within a pointed arch structure. The *mihrab* is clearly visible within a lit horseshoe-shaped arch, flanked by side pilasters and a cornice which makes it appear fitted into a

rectangle (Figure 47). Natural light comes into the *mihrab* from above from a square pane of glass directly above, which can only be seen if one leans into the *mihrab* (Figure 48). Within the mihrab, an electric light cord is attached to the vaulted dome from which hangs a small perforated copper lantern, clearly outlined within the point of the arch of the *mihrab.* To the left of the *mihrab,* is an opening, which replicates the *minbar* on the right, and has a set of bookshelves on which Qur'ans are placed. Immediately on the right of the *mihrab* is a three stepped plaster *minbar,* with a plaster seat which is carpeted (Figure 47). The base of the vaulted dome is supported by pointed arches forming an invisible rim on which the actual dome rests.

55. 1991 MASJIDUL – FATGH, 18 Voor Street, Wellington outside Cape Town.

Although Wellington's viticultural background was founded by French Huguenots in the 1600s, Wellington is one of the youngest of the Cape wine routes, north-east of Cape Town on the N1. Information on the *masjid* was given by Imam Mufti Latfur Rahman originally from Bangladesh who has studied at the Al Azhar University in Cairo and the University of Natal.

EXTERNAL FEATURES

Figure 51 Entrance façade

Figure 52 Side façade

The *masjid* was only inaugurated on the 26th November 2000.[33] The front façade has narrow pointed arches, within which are brown painted indentations, given greater emphasis by the surrounding white walls (Figures 51 and 52). Rounded, projecting cornices surround the whole building, and the protruding sills below the front arched indentations are mounted by solid semi-circular barrel-shaped plaster mouldings. The entrance has four wooden geometrically-patterned carved doors (Figure 51), and on either side are stout pillars reaching to above the parapet, topped with a cornice of the same colour as the indented arch (Figure 51). Two identical minarets are at the corners of the front wall, each rising from a ground level footprint (Figure 52). Above parapet level, is a square tier, the next tier is a rectangular and has open perpendicular pointed arches on all four sides, mounted by a smaller tier above, finally they have gold bulbous domes with small crescent and star finials.

INTERNAL FEATURES

Figure 53 *Masjid* entrance

Figure 54 Interior of *masjid*

[33] *Taraweeg Survey 2002*, p.314.

Figure 55 *Mihrab/minbar*

Figure 56 Detail of *mihrab/minbar*

There are five steps down from the front entrance into the prayer space, and immediately at the right at the bottom of the stairs is a partition with solid folding doors painted white (Figure 54). As there is no upper storey, one can conclude that this is the overflow section. The carpet is a terracotta colour with arches and *saf* lines outlined in blue, best seen in (Figures 54 - 56). The ceiling has a design of circular inverted plates, with a painted, large roundel in the middle (Figures 55 and 56). Integrated with in the ceiling design are grilles which could be speakers or air-conditioning units. The *mihrab/minbar* are 'linked' in a wide rounded arch within a rectangle of black granite, with gold filigree and roundels of calligraphy (Figure 56). Two sets of slender gold columns are within the granite sides. A prayer mat lies within the curve of the linked *mihrab* and *minbar* (Figure 56).

A small rounded dais projects into the prayer space, bounded by small chrome posts linked by blue twisted rope. A chair with a padded back and pleated skirt from seat to floor is at the back of the *minbar,* making it difficult for either the leader of the prayers or the imam to be seen, or for them to see the worshippers. It appears the chair is placed in this position for storage, and is brought forward for *Jum'ah* (Figure 56).

Chapter Summary

As a result of the effects of apartheid relocation to the Cape Flats, an area that had previously been sparsely inhabited, after the 1966 removals there were many more Muslims living there and *masjids* building has continued up to the present day. This is the first time one has seen the adoption of foreign models of *masjids* and the introduction of architectural influences derived from outside the Cape. Now non-Muslims could recognise *masjid*s known to them from books which deal with world-wide *masjids*. Replications of well-known *masjids* in the Masjidul-Quds (1982) and the Gustrow Masjid (1985) in Rusthof were represented. The Ahmedi Masjid (1945) in Grassy Park is much like the Habibia Masjid in Gatesville, and there appears to be constant competition between these two *masjids* as to the number of *minarets*. Both have had many additions and alterations, and are still undergoing changes, as told to this author by someone who has worshipped at the Ahmedi Masjid for many years. An influence closer to an African context was seen as a resemblance to the African hut motif, although not truly so, in the Masjidul Manur (1981) in Lansdowne. A strong North African influence is seen in the Masjidus Saabiereen Masjid (1987) in Macassar.

Chapter 7 will show recent *masjid* developments, post–apartheid, where more Islamic features are seen, incorporating both Indo-Islamic and other Islamic features.

Chapter 7: After 1994 and Masjids in Informal Settlements

When the African National Congress (ANC) came to power in 1994, it represented the great majority of South Africans who had not previously had a vote and the world looked at the new South Africa with transformed interest. After the ending of apartheid, Islam became more visible and prominent in the Cape, and Muslims were not afraid to demonstrate their religious architecture, meaning that *masjid*s became larger and more conspicuous. Although some Muslims had had disposable incomes before, they were prohibited from investing or donating their money into, for example, *masjid* buildings. Added to which, the oil rich nations of the Middle East, like Saudi Arabia, Iraq, Qatar and Kuwait, are currently freely allowed to invest in South Africa and have been quick to harness potential and development in the large private economic sector. Presently all Middle East airlines now have daily flights between the Arabian Peninsula and numerous cities in South Africa.

Simultaneously, South African border gates were opened to all African countries under conflict and many more Muslims have flooded into South Africa, especially Cape Town. Some have been refugees from countries such as Ethiopia, Uganda and Somalia, and from places of political unrest, such as Pakistan and Bangladesh, while Nigerians have come seeking commercial opportunities. These circumstances have produced a need for new *masjid*s, and with them innovative ideas of design and construction.

Many more Cape Muslims are now more prosperous and more mobile, and many more go on Hajj. An interview with Dr Shamil Jeppie, an authority on Islamic history in the History Department of the University of Cape Town, spoke about the "burgeoning bourgeoisie" within the resident Muslim community. Muslim society in the Cape,[1] were now exposed to architectural features of *masjid*s in the Middle East and other Islamic countries, with the result that *masjid*s have undergone novel

[1] Personal interview with Shamil Jeppie, Cape Town, 02/08/10.

innovations. Qualified architects are now involved with the design and structure of *masjid*s, one such person is Allie Harneker who is responsible for the architecture of many of the newly built *masjid*s and many of the renovations in the Cape Flats. This author was unable to get an interview with this architect.

Present Position in the Cape

With architects now within the community, *masjid*s that are being built show modern approaches to *masjid* architecture by having innovative exteriors such as the Al Fuqaan Masjid, Islamia College (1995) in Lansdowne, and the subtle conversion of a church into a *masjid* seen in Masjid-Ghieda-Tiel-Islamia (2000) in Crawford, the Masjidul Kareem (2006) in Eagle Park, Hazendal. Most have combined *mihrabs* and *minibars* and all have correct *qibla* orientation. Artist Achmat Soni, who has handled most of the interior decoration and designs of the *mihrabs* and *minibars* of many *masjid*s spoke with this author and told of wanting to see more indigenous South African features adapted, such as the semi-circular thatch constructions used by Zulus in constructing their kraals (houses), and indigenous motifs used internally.[2] This South African feel has only together with the materials and decoration used, has been used by Aziz and Haneef Tayob, who are Pretoria Muslim architects, in the construction of the Darus Salaam complex in Laudium outside Pretoria.[3] To date hardly any typical South African features appear in Cape *masjid*s except for the 'Rondewal' Masjid – Masjidul Mansur, Warden Crescent, Mountview, built in 1995.

2 Personal interview with Achmat Soni, Cape Town, 10/12/2010

3 Personal interviews and visits to masjids in Johannesburg and Pretoria, 16/12/ 2011, 17/12/2011, 23/12/2011

56. 1994 MASJIDUL KHALEEL: Corner 12th Avenue and Downing Street, Hazendal

Figure 1 Masjidul Khaleel in its surroundings

Hazendal is one of Cape Town's eastern suburbs situated in the Cape Flats, near the Muslim communities to Athlone, Crawford, Rondebosch East, Belgravia, Lansdowne and Penlyn Estate. Land for the *masjid* was acquired in 1994, and construction commenced in 1996, with the first *Jum'ah Salat* being performed in 1997. Major renovations and extensions were undertaken a year later in October 1998 then in August 1999[4] to cater for an increase in the number of worshippers, and were still not complete on the last visit 19/03/2014.[5] The *2011 mosque guide* states it can accommodate over 600 male worshippers and 300 women worshippers.[6]

4 *Taraweeg Survey 2002,* p.106.
5 Personal conversation with Nasir Jensen, Chairman of the masjid committee, Cape Town, 19/03/2014.
6 *2011 mosque guide*, p.64, replaces the former *Taraweeg Survey 2002,* but is still produced by Boorhaanol Publishing.

EXTERNAL FEATURES

Figure 2 Main entrance to the masjid

Figure 3 Entrance nearest to the minaret

Figure 4 Northern masjid aspect with visible extension

Figure 5 Further northern aspect

The plastered façade has regularly spaced windows (Figures 4 and 5). At the time of visiting a lateral addition was being executed which replicated the existing building (Figure 4). The entrance to the *masjid* is up three steps through a projecting portico supported by thick square unadorned pillars (Figure 2). Double wooden doors open into the *masjid* itself. A second smaller entrance has a single wooden door leading to a staircase which accommodates the upstairs overflow section (Figure 4). Symmetrically small paned square framed windows are at ground level while on the first floor, the windows have the same casements, however they have semi-circular fanlights above, surrounded

with semi - circular white plaster moulding. The only hexagonal minaret is adjacent to the entrance (Figure 3). Its first tier rises from the ground to parapet level, and a second, smaller octagonal tier tapers to a still smaller final tier. In each tier on the street façade, is a narrow rectangular window. The top tier has casement windows in each segment, with alternating blue, yellow and white glass panes with semi - circular fanlights above. The dome is simply six steel rods bent inwards to form an open pointed 'dome', topped by a straight finial (Figure3).

INTERNAL FEATURES

Figure 6 Interior showing *mihrab/minbar* with two windows on either side

In the middle of the interior of the *masjid* are small columns supporting the upper overflow section of the *masjid*. The *mihrab/minbar* niche is within a simple broad pointed arch surrounded by a 30cm black granite edging (Figure 6). The whole structure juts out slightly into the body of the *masjid*. A line of prayer mats in front of the niche indicate *qibla* direction (Figure 6). From the left, within the arch a wooden balustrade staircase leads to the *minbar* platform. Under this is what appears to be a small wooden cupboard.

57. 1995 ALFURQAAN MASJID AND COLLEGE ISLAMIA: 409 Lansdowne Road, Lansdowne

Figure 6 Alfuqaan Masjid and College Islami in their surroundings

Lansdowne is about fourteen kilometres from the central business area of Cape Town and the informal settlements of Gugulethu and Khayelitsha are easily reached. Building of the complex commenced in 2001,[7] and included a large *masjid*, a kindergarten, primary and high schools for both girls and boys. Other facilities are offices, a lecture theatre, a library, studios, and an auditorium. The schools also provide schooling for underprivileged Muslim children from the surrounding informal settlements, as there has been interaction leading to the delivering of services to these Muslim communities.

[7] As construction only commenced in 2001, it was not in the *Taraweeg Survey, 2002,* however, a photograph is in *The Mosque Guide 2011*, p.73.

EXTERNAL FEATURES

Figure 7 Exterior of the *masjid*

The projecting portico of the *masjid* is surrounded by a prominent semi-circular horizontal beam, supported by six slender round columns, forms an imposing horizontal arch standing well proud of the building (Figure 8). This *masjid* is an example of the emergence of modernisation in Cape *masjid*s, as nowhere else is a construction of this style in Cape Town. The façade is of grey face brick rising to two storeys. To the left, is a hexagonal minaret which at a distance appears round, resembling an industrial smoke stack (Figure 8). The dome is only just visible, as it lies too far back on the right front aspect of the *masjid*, and is made from segmented powder-coated aluminium, and gold in colour (Figure 8).[8] Within the pillared portico and projecting forward is a pointed arch with pillars on each side set in a rectangle rising to two storeys, through which are the actual *masjid* doors within the actual *masjid* wall (Figure 9). All the windows have simple small square panes.

[8] Information given to this author by Amien Paleker, architect, Cape Town, 14/01/13.

INTERNAL FEATURES

Figure 8 *Mihrab/minbar*

Figure 9 Inside the dome

The *safs* face to the correct *qibla* direction (Figure 9), and the overflow section is at the back half of the *masjid*. The *mihrab/minbar* recess juts slightly forward (Figure 9), consisting of a central pointed arch, reaching almost to the ceiling, edged above with a broad 30cm border of white plaster, and on each side are two slender pillars bounded by 'brown' recesses on each side (Figure 8). The *mihrab* niche is within the centre recess, and the *minbar* is on the right of the *mihrab*, and the same size. The imam's seat is at the back and has a 2 metre band of differing shades of blue geometrically designed tiles, interrupted about two thirds of the way up by a ring with an inscription (Figure 8). Above, within the dome are clerestory windows, which bathe the whole area in a pale blue reflection (Figure 9).

58. 1996 OTTERY ISLAMIC SOCIETY: Old Strandfontein Road, Ottery

Figure 10 Ottery Islamic Society in its surroundings

Queen Elizabeth II celebrated her 21st birthday in 1947, in Ottery, at the Youngsfield Aerodrome, (now a military base). Ottery, is a long established industrial area with the suburb of Kenilworth to its north, and Plumstead to its west. From September 2008, a predominantly Chinese owned retail park has earned Ottery the sub-title as 'China Town'. Land for this *masjid* was obtained in 1996, and construction began in 1997 and was still on-going in 2002.[9] At the time of research in 2010 the building had been completed. The building caters for 500 worshippers for *Jum'ah.*[10]

9 *Taraweeg Survey 2002*, p.164

10 Ibid.,p.164.

EXTERNAL FEATURES

Figure 11 Street view of the *masjid*

Figure 12 Right aspect of minaret

The external façade is of precast grey stretcher bricks, topped by a corrugated green roof (Figures 12 and 13). If it was not for the minaret, the whole structure would appear very industrial, which is a modern approach to Cape *masjid* architecture. The entrance is through a set of double glass doors, and the windows on both the ground and first floors follow a symmetrical pattern. A simple three-tiered minaret with a square footprint starts at ground level, standing proud of the building on three sides, with diminishing square tiers before reaching the third tier, which is topped by a bulbous dome and finial (Figures 12 and 13). The first tier extends well above the roof level of the first storey. The second tier has two narrow elongated, rounded arched openings on all four façades, and the topmost tier has one window on each façade (Figure 14).

INTERNAL FEATURES

Figure 13 *Mihrab* and *minbar*

Figure 14 *Mihrab* and *minbar* from further back in the *masjid*

The *safs* in the carpet have the correct *qibla* orientation (Figure 14). The upstairs overflow section is glass panelled and projects over the lower prayer space. The space formed by the ground floor footprint of the minaret and its two side structures seen on the exterior, allows for the depth of the minaret. A square space is created, reaching to ceiling height, allowing in a great deal of light (Figure 15). Two square pillars, are placed about a third in from the side walls (Figure 15). Behind, and projecting forward into the *masjid*, is a wooden projection with two niches, the left one is open and the right one has a closed door (Figure 14). From above, the worshippers can appreciate the advantages of the side attachments, made by the space created for the minaret. The whole of the *mihrab*/*minbar* combination is panelled in pale wood *(*Figure 14). Although the niche is open, a prayer mat is placed between the two pillars indicates *qibla* direction. The *minbar* projects into the prayer space with a chromed open railing on its front and sides and is entered from a single step up to a dais entered from behind (Figure 14).

59. 1996 PANORAMA MASJID: Panorama, Cape Town.

Figure 15 Panorama Masjid in its surroundings

Panorama is a residential suburb just off the N1 motorway, 19 kilometres north of the V &A Waterfront towards the Durbanville wine estates. The masjid was a house, and actual house plans were submitted in 1968, with the *masjid* committee taking over the house in 2009. The only *masjid* signifier is a very small glass hexagonal dome in the centre of the roof which is hardly noticeable unless one knows that it is a *masjid*. This is understandable as people living here before the break- up of apartheid, were predominantly white Afrikaners who supported the previous apartheid government, so as a result opposed converting the house into a *masjid*.[11] The structure of the house is still highly visible, and parking is on the remnants of an old tennis court.

[11] Personal conversation with the caretaker of the *masjid*, Cape Town, 07/02/2011.

Figure 16 Plan of *masjid*

EXTERNAL FEATURES

Figure 17 *Masjid* exterior

Figure 18 Parking with remnants of tennis court visible

Sections of the facade are double storeyed, (Figure 19) with additions allowing for an enlarged ground floor seen to the left. Adjacent of the entrance gate, a new addition is the ablution facilities and the window pattern conforms to those that serve the ablution facilities as seen from where a car was parked in the front of the masjid (Figure 19). Above the double wrought–iron entrance gate is a sign which reads *"Parow Muslim Community Trust, established 1996",* and underneath, *"Panorama Mosque".*

Figure 19 Main prayer room

Figure 20 Auxiliary prayer room

The *masjid* is still an aggregation of domestic rooms, making gathering for prayers very disjointed for those who cannot see the imam because he is in another room of the original house. For this reason, there are television screens on pillars in all the prayer spaces throughout the house (Figure 21), and prayer mats are placed in the corners of rooms as guides for worshippers to be able to have the correct *qibla* direction. In the north-east corner of one of the many rooms is a simple wooden *minbar* enclosed on three sides, which stands to ceiling height. Light from the small glass dome comes into the main prayer area where the imam's chair is placed, and is well lit by the many windows. Adjacent to this and slightly forward, is a prayer mat (Figure 21). Microphones are placed are placed within the different rooms to ensure that all the worshippers can hear the prayers and the *khutbah*. The *safs* on the carpet run diagonally across the rooms.

60. 1999 MASIDUL KAREEM: corner 11th Avenue and Hanekam Road, Eagle Park, Grassy Park

Figure 21 Masjidul Kareem in its surroundings

Eagle Park is a newly developed area close to Lotus River on the Cape Flats, near to Zeekoei Vlei, a small body of water. This area had been acquired by the Cape Town Council in the 1980s for the development of state subsidised houses, but the lack of funds prevented development. On 12/04/2011, a project to build 2 000 houses was inaugurated which was going to include subsidised houses and bonded houses. 10,000 people were contacted who were on a waiting list and 4,000 replied.[12] The ecosystem of the area has to be protected and an attempt made to conserve the natural environment. Provision was made to build a *masjid* to serve the local community which took a year to build with the first *Jum'ah salaat* held in 2007.[13]

[12] www.capetown.gov.za/en/councilonline/ViewWardDetails.aspx 61 -86 accessed 14/07/2012.
[13] *2011 mosque guide,* p. 106

EXTERNAL FEATURES

Figure 22 *Masjid* from the corner elevation

Figure 23 *Mihrab*/*minbar* protuberance from the outside

The exterior of the building is pale yellow face brick with concrete beams forming the parapet (Figure 34). The *masjid* is an angular structure, with a green dome rising from the middle, above the first storey parapet (Figures 34 and 35). On the street façade, the building is evenly proportioned, with a central *qibla* bulge, which is an elegant convex curve faced with pre-cast concrete stones of irregular shapes, contrasting with the surrounding brick façade (Figure 35). Large plate glass windows are of differing sizes and irregular patterns, except for those of the ablution facilities (Figure 34). A single hexagonal minaret rises on the left side of the *qibla* bulge. Its footprint starts at ground level in the same face brick as the façade, and rises to well above the parapet to a protruding, funnel- shaped concrete balcony (Figures 34 and 35). Above is a smaller hexagonal tier, with long, narrow, perpendicular rounded arched openings, crowned by a protruding parapet. On this is a *chatri* - like structure, capped with a small green dome.

INTERNAL FEATURES

Figure 24 *Mihrab/minbar* from above

Figure 25 Dome interior seen from the overflow section

This interior displays a different organisation of space and light which is achieved by the semi-circle of glass bricks behind the *mihrab*/*minbar* combination which allows light to flood into the prayer area. The space is made much larger by making the *mihrab*/*minbar* combination a free standing item (Figure 36). The walls of the interior are also yellow face brick, and the overflow section fits naturally into the *masjid* indicating that this was purposely built. The *mihrab/minbar* is a unified semi-circular concave free standing structure, with the outside glass bricked curve behind it, allowing in light and enabling one to walk around it. The whole of the semi-circular structure rests on a plain green carpet, whereas the carpet within the prayer area is patterned with pointed arches (Figure 36). The niche is divided in the middle by a low wall and has two side walls, all of about 750mm, topped with the same green carpet as below, and at the height of the seated imam is a black tiled band running around the inner circle of the structure (Figure 36). The actual *mihrab* is indicated by a simple prayer rug within the left of the concave arrangement. The three stepped *minbar* fits into the concave arrangement and is carpeted on each step as is the raised invented triangular imam's seat. Internally the dome covers most of the overflow section (Figure 37). The lower rim has three distinct bands of inscription. The middle yellow band is continuous with calligraphy, whereas the top and bottom bands are a series of pointed arch designs with Arabic inscriptions in each (Figure 37). To

allow for more light there is a surround of clerestory windows. The inside of the dome is painted pure white, with a single light fitting hanging from the centre, not seen in (Figure 37).

61. 2000 MASJIED-GHIEDMA-TIEL-ISLAMIA: Turongo Road, Crawford, Athlone,

Figure 26 Masjied-Ghiedma-Tiel-Islamia in its surroundings

The Cape Flats is a large low-lying area which had unstable sand dunes which moved with the infamous South Easter winds, and was overgrown with alien vegetation. During the apartheid era, large housing projects were built by the Nationalist Government as part of the policy to force the so called 'coloured' communities out of the central and western areas of Cape Town into these areas. Athlone where the masjid is situated is east of the city, south of the N2 highway and surrounded by the suburbs of Lansdowne, Rondebosch East and Athlone. However, in November 1999 Nelson Mandela was the guest speaker at Crawford's College of Cape Town, formerly Hewat Teacher Training College, which was an important community centre for many who had been involved in the apartheid struggle. The funeral of the well- respected, Imam Abullah Haron, took place in Crawford in the

2006.[14] The suburb also produced the music of serious minded jazz musicians such as Abdullah Ebrahim (Dollar Brand), and Basil Coetzee. The church building was bought in 2004 from the Nederlandse Gereformeerde Kerk which moved to the Vineyard Fellowship Church in 2005.

While alterations were being done, a stone marked with the year 1962 and a brass bell were returned to Pastor Schwartz for the Christian community.[15]

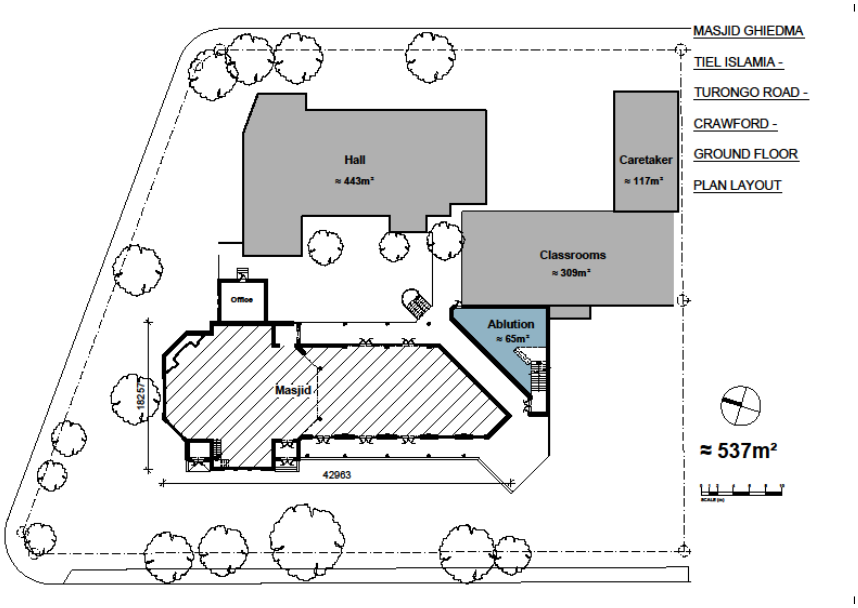

Figure 27 Ground floor plan

The architect of this renovation was Allie Harneker who has designed many Cape *masjid*s and carried out alterations and additions. The builders and artisans were Muslims who were able to renovate at a low cost. Imam Taliep informed this author that they kept what they could of the church to show that they did not want to destroy but wanted to uplift the community, retaining some of its history and showing tolerance to all people, and therefore did a sensitive change from the

[14] Imam Abdullah Haron was very active during the Apartheid years.
[15] Interview with Imam Nazeem Taliep, Crawford, Cape Town, 15/12/2010

church to a *masjid*.[16] The original church structure is still visible, onto which has been added a community hall, offices, a *madrassa* and a *Ghusl Khana,* (to be able to wash the dead).[17]

EXTERNAL FEATURES

Figure 28 Showing original church on the left

Figure 29 Present entrance to the masjid

The stained glass roundel within the church façade was changed to a more geometrically patterned stained glass feature while retaining most of its original qualities, and the original teak doors were kept. The new entrance is on the end of the newly constructed building, on the end away from the minaret (Figure 25). The addition, alongside the original church now has many floor to ceiling glass doors and side panels to allow plenty of light into the *masjid* (Figures 24 and 25). The steeple was retained and changed into a simple tall minaret with a square footprint starting at ground level (Figure 28). Above the 'bell tower', a *chatri* -like construction now crowns the minaret (Figure 24). A second small, semi-circular segmented, round copper dome tops it with a crescent moon and star finial. It is above the first floor glassed triangular glassed section of the *masjid*, outside the main body of the prayer space (Figure 25).

16 Same interview with Imam Nazeen Taliep, Crawford, Cape Town, 15/12/2010.

17 A *Ghusl Khana* is where bodies are cleansed and prepared for burial.

INTERNAL FEATURES

Figure 30 *Mihrab/minbar* position

Figure 31 Overflow section

The interior space caters for about 800 worshippers at *Jum'ah,* and Imam Taliep informed this author that about 3 000 people a week pass through the *masjid*.[18] At the back of the prayer space is a curtained section for women, the elderly and children. The original apse contains glass fronted bookcases and storage facilities. The carpet *safs* have been adjusted to the correct *qibla* position, running diagonally across the floor (Figures 30 and 31). The upstairs overflow section is supported on slender columns with a wooden front railing (Figure 31). The *mihrab/ minbar* combination was executed by Achmat Soni in a convex triangle placed diagonally in the north east corner, not reaching to ceiling height. It has a broad black marble border above topped by a narrow concrete slab (Figure 30). Above the structure is a semi-circular glass fanlight allowing light into this area (Figure 30). At ground level is a narrower black marble slab. The actual niche is concave with iridescent mosaic tiles and *qibla* direction demarcated simply by a prayer rug (Figure 30). The *minbar is* a simple wooden chair, on the right side the niche, with three carpeted steps and a padded back and seat for the imam (Figure 30).

[18] Personal interview with Imam Nazeem Taliep, Crawford, Cape Town, 15/12/2010.

62. 2002 MASJID DURUS-SALAAM: Voortrekker Road, Goodwood

Figure 32 Masjid Darus-Salaam in its surroundings

Goodwood is between the northern and southern suburbs of Cape Town 10 kilometres from the city centre, and Voortrekker Road is one of the busy commercial streets in the area and the *masjid* occupies the first floor of a commercial building. The owner of the building, Mr S M Modack, gave some of the *masjid*'s background.[19] It was originally residential, then converted into offices and subsequently became a church which was then empty for two years before being changed into a *masjid* in 2002. Mr Modack oversees the maintenance of the *masjid* with the help of Friday collections. Worshippers come from Delft, Bluedowns, Mitchell Plain and Hanover Park, which are informal settlement areas of Cape Town.[20] There are no distinguishable *masjid* features as it is above a row of shops. The only *masjid* indication is a sign which reads,*" Masjid Darus- Salaam ENTRANCE",* with two arrows pointing upwards.

[19] Personal interview with S.M. Modack, Goodwood, Cape Town, 29/12/2011.
[20] Ibid.

EXTERNAL FEATURES

Figure 33 Entrance indication of *masjid*

Figure 34 *Masjid* from across the road

The *masjid* occupies the whole first floor above a row of shops, much like the Mohammadeyah Masjid in Lansdowne Road, Lansdowne. The façade is a row of office windows topped by a corrugated green iron roof (Figure 33).

INTERNAL FEATURES

Figure 35 Showing the length of the *masjid*

Figure 36 Close up of *mihrab*/*minbar*

As the *masjid* was a floor of offices, it covers a long and narrow space with many supporting columns that had indicated the subdivision into cellular offices (Figure 35). The carpet *safs* run diagonally across the prayer space. The *mihrab* and *minbar* align with the *safs,* and are in the north east corner (Figure 36). The façade and the interior wall of the *mihrab*/*minbar* is composed of

differently coloured beige to dark brown, irregularly shaped terrazzo blocks (Figure 36). A prayer mat lies well forward of the niche. The *minbar* is in a narrow triangular space in the corner adjacent to the *mihrab* on its right side, abutting the windows facing the street. The imam's seat is raised, and is up three splayed steps, part of which is covered with a prayer rug (Figure 36).

63. 2007 JUMU'A MASJID: Long Street, Bo-Kaap

Figure 37 Jumu'a Masjid in its surroundings

Information about this *masjid* was given by Abdullah Halim, who has converted to Islam.[21] It is a Maliki *masjid*, and the first and only Maliki *masjid* in Cape Town, acquired in 2005 by a Malaysian family, named Al-Bannas. Malikis are one of the four doctrinal schools of religious Islamic thought. It was to be administered by Western trusteeship under the control of the community who uses it. The Malaysians wanted Malay architecture, but other elements emerged which Mr Halim was not permitted to divulge. It had formally been a Christian Scientists church, with the original church building designed by Sir Herbert Baker, an architect in the Classical manner, as seen by the columns in

[21] Interview with Abdullah Halim, Constantia, Cape Town, 22/03/2011.

(Figure 39). Baker was the architect to Cecil John Rhodes during his career in South Africa, between the years 1892 and 1912.

As Halim is an architect, he showed this author models of what he proposed for the conversion of the church into a *masjid*. These were elaborate additions to the back of the church and an additional wing to its left side. These plans were not accepted and Halim thought it appears that a local architect, probably known in the Muslim community, altered the existing building primarily in its finishes.[22] Minor alterations took place, and the first *Jum'ah* was in 2006. Major alterations took place between the years 2009 and 2011.[23]

EXTERNAL FEATURES

Figure 38 *Masjid* approach from the road

Figure 39 Uncommon exterior *wudu* area

The front façade is reached via a flight of nine red brick steps with six plain white classical columns supporting the front portico, little altered from their Baker appearance (Figure 39). The *masjid* entrance is at the left side of the façade (Figure 38), as one enters from the street. On the left, through the small wrought iron entrance gate and adjacent to it, an open *wudu* area has been added (Figure 39). This was explained by Halim as a political move by the present Shaykh[24] to show passers-

[22] Same interview with Abdullah Halim, Constantia, Cape Town, 22/03/2011.
[23] *Mosque guide 2011,* p.26.
[24] 'Shaykh' was Halim's spelling as opposed to the South African 'Sheikh

by that Muslims cleanse themselves before prayer, while at the same time providing washing and drinking water to passers-by.

INTERNAL FEATURES

Figure 40 Tile floor in the entrance

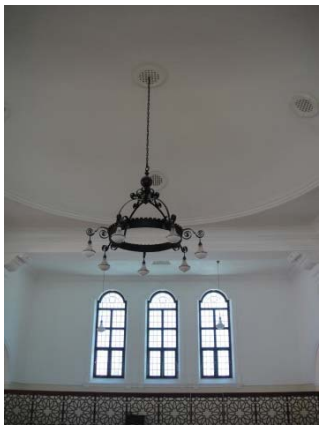

Figure 41 Original church chandelier

Figure 42 Interior showing *qibla* orientation

Figure 43 Seven stepped *minbar*

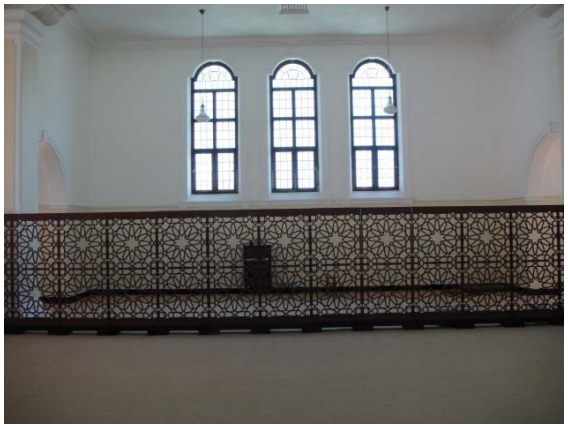

Figure 44 Fretwork partition

A black and white marble entrance foyer has replaced the original cork floor (Figure 40). External lighting is through arched windows, with a small round wrought iron chandelier within, thought to be the original church lamp (Figure 41).[25] Other lighting is simply single units hanging from cords in the ceiling. The interior prayer space is austere, having retained the original interior of the church including alcoves which were formerly part of the apse, and the plain beige carpeting. The *mihrab* is only indicated by a prayer mat (Figure 42), and adjacent to it is a seven stepped wooden *minbar* with geometrically patterned side panels, and a cushion on the fifth step indicating the imam's seat (Figure 43). The small overflow area is sectioned off by a geometrically patterned wooden screen reaching up window sill height (Figure 44).

64. 2010 MASJIDUR RASHEED: corner of Diamond Drive and Military Roads, Steenberg

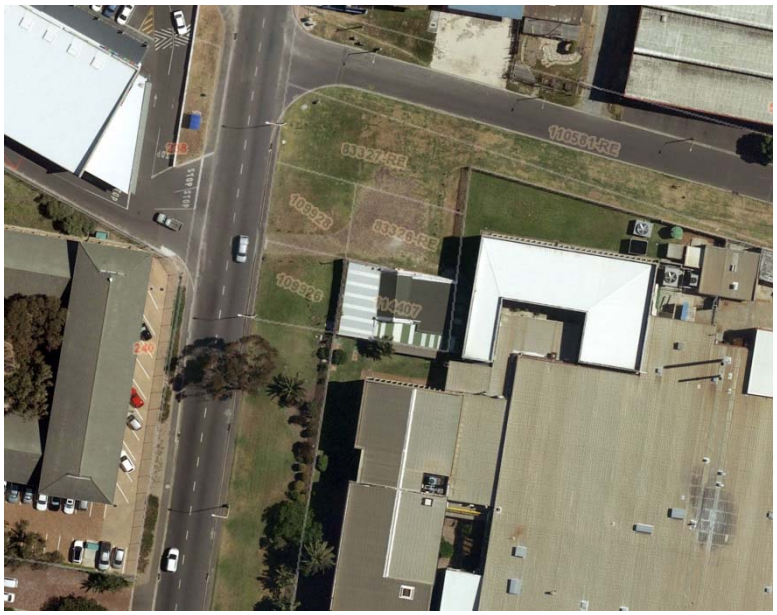

Figure 45 Masjidur Rasheed in its soundings

[25] Personal communication with Amien Paleker, architect, Cape Town, 21/12/2010

Coniston Park is near Retreat and is Ward 7 of the hundred and five electoral wards of Cape Town. It has a young population of which 23.1% are Muslim.[26] This *masjid* was in the process of being built during research, 2010 – 2013, and was monitored in order to follow the sequence of present *masjid* building in the Cape, allowing comparisons with older practices. On the first visit, 10/03/2011, plans were attached to a board on one of the walls, showing the *masjid* and the various additional essentials that would be incorporated into the construction.

EXTERNAL FEATURES 10/03/2011

Figure 46 Use of different coloured face bricks

Figure 47 Minaret to the height of the first floor

Work on this *masjid* was started in July 2009; however, personal progress by this author was only followed from 10/03/2011. It was evident that building materials used were as cost effective as possible, as was their suitability, sourced from wherever available; this was supported by a conversation on site with Hassiem Davids, a committee member, whose grandfather had been the imam at the Kalk Bay Masjid in the 1950s and 1960s.[27] The *masjid* is a reinforced concrete structure with the beams in place supporting walls made up of a mixture of different textured and coloured bricks (Figure 46). The walls, which would be plastered later, showed two distinct types of bricks were being used (Figure 46). At ground level much of the lower part of the walls were closed with

[26] www.statssa.gov.za/census2011
[27] Personal conversation with Hassiem Davids, Coniston Park, Cape Town, 03/10.2011.

corrugated iron sheets which kept the building watertight if it rained, as the donated windows were not yet in place, although the window frames of extruded aluminium had been were installed (Figure 46). The *masjid* will cater for 800 male worshippers and 400 females, even at this stage of building. At this time there were 100 worshippers for early morning prayers, and in the evening about 200 worshippers. When asked what the architectural precedents were in this *masjid*, Hassiem Davids considered that it utilised design features derived from Cape culture from an Indonesian background. Many worshippers at this *masjid* were following the current trend amongst some Cape Muslims of tracing their Indonesian roots.[28] It appears that many of the craftsmen at work on this *masjid*, especially the carpenters and wood workers, are aware of their Indonesian background, and are trying to recapture some Indonesian ideas in the interior decoration which up until now has been seen in a few Cape *masjid*s. Davids verified that the *masjid* was being built by labourers, not artisans, who gave their labour without charge on the weekends, comparable to the building practises of the past. They were drawn from the community and had previously worked on *masjid*s in various areas near-by, such as Lavender Hill, Steenberg, Retreat and Capricorn. The doors and frames were donated and Badi Sydon gave his engineering services free of charge. One man came from as far away as Brackenfell, one of the northern suburbs of Cape Town, at least an hour's journey away. He arrived every day to do the brickwork.

The dome would be powder coated aluminium to prevent rust and dust, so prevalent in this coastal area. A circular concrete support for the base of the dome had been put in place, rising above the roof in a drum shape interspersed at regular intervals by perpendicular narrow clerestory windows. On the eastern wall on the road façade, was a small bulge in both red and pale yellow bricks. This was the *mihrab* projection. At the corner of this wall was a square concrete structure with a cornice, reaching up to almost parapet level, was the first tier of the minaret (Figure 47), which would be eighteen metres high, but at this time only the lowest level had been erected (Figure 47).

[28] Evidenced by this author meeting with Ebrahim Emanuel 12/12/2012.

INTERNAL FEATURES 10/03/2011

Figure 48 *Mihrab/minbar* in place

Figure 49 Rudimentary opening of the dome

The *mihrab*/*minbar* structure with markings for raised inscriptions was in place and so was the structure to support the dome (Figures 48 and 49)

EXTERNAL FEATURES: January 2012

Figure 50 The *minaret* – 2012

Figure 51 Part of the exterior was plastered - 2012

Indications of progress were noted. The segmented gold coloured dome with a powder coated aluminium finish, was now in place, and part of the exterior was plastered (Figures 50 and 51).

INTERNAL FEATURES: January 2012

Not much progress had been made internally (Figure 52).

Figure 52 *Mihrab/minbar* exterior was in place – January 2012

EXTERNAL FEATURES 2013

Figure 53 North and east façades 18/02/2013

Figure 54 Southern façade 18/02/2013

On 18/02/2013, on a visit to note building progress, new columns were being erected behind the *masjid* (Figure 54). While on a visit to another *masjid*, this author was told that the committee of the Coniston Masjid had changed and wanted new ideas put into the construction, which were contrary to what Hassiem Davids had mentioned on the first visit, for example a community centre

behind the *masjid*, evident in the original plans of this section, would now would accommodate the *madrasa* upstairs.

INTERNAL FEATURES 2013

The *masjid* was almost complete with internal aspects of the dome and *mihrab*/*minbar* in place (Figures 55 and 56). The inside of the dome reflected the gold colour seen on the outside. It had three bands of decoration on its base, and a surround of clerestory lighting above. A crystal chandelier was hanging from the centre of the dome (Figure 56).

Figure 55 Interior of the dome-January 2013

Figure 56 *Mihrab*/*minbar* - January 2013

Masjids in Informal Settlements

In the last few years Muslims from numerous countries have come into Cape Town from North Africa. This has prompted *masjid*s to be built in the informal settlements, where shacks were erected as homes and *masjid*s were being constructed in totally new and rudimentary ways. At the beginning of research, this author had been advised not to go into these informal settlements, so called, 'Townships', unless escorted by a person well known within the community because of the safety risk. When Dr Yusuf da Costa, one of the doyens of the Cape Muslim community, heard that

this author had never been into any of these townships, he immediately offered to be an escort together with his son and daughter-in-law.[29]

The history behind these masjids was given to this author by Dr da Costa who had met with Mona Sheikh Muhammed Nayim of the al-Haqqani Sufi order, who had come to Cape Town eleven years before. He instructed the spiritual masters (*murdis* in Arabic), who were already in Cape Town such as Dr da Costa, to go to the 'original people', meaning the people of the townships to feed and clothe them, and provide them with ablution facilities, and build one hundred small *masjid*s.[30] From the Sheikh's inspiration, Dr da Costa has supervised and erected *masjid*s in the informal settlements. So far, four *masjid*s have been built and two are in the pipeline. Dr da Costa is head of the international organisation of the Naqshbandi Sufi order in South Africa. The *Naqshbandi-Haqqani* Sufi Order is the only Sufi sect able to claim direct spiritual lineage to the Prophet through Abu Bakr, Muhammad's companion, and indirectly to Ali, Muhammad's cousin and son-in-law, and the fourth Caliph, via Jafar-al–Sadiq, who was the great, great grandson of the Prophet.[31]

Khayelitsha is probably the best known and one of the largest informal settlements in Cape Town and Dr da Costa was invited to do a congregational *Dhikr*, there nine years ago, in Site B. *Dhikr* is an Islamic devotional act typically involving recitation – mostly silently, which the Naqshbandi respect. Affected by what he encountered, da Costa decided to make contact with known Muslims who lived in these settlements who were then invited to *masjid*s outside these areas. The idea behind this was that by attending outside *masjid*s every week, they would then take back what they had learned to the informal settlements.

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[29] Personal interview with Dr da Costa, Cape Town, 12/27/2011

[30] Da Costa, Yusuf and Davids, Achmat (2005), *Pages from Muslim History,* p.170. *Murdis* are men who lead very pious lives and who are generally attached to a religious Sufi order. Dr da Costa belongs to the Naqshbandi order associated with Muhammed Baha al-Din Naqshbandi who died in 1389

[31] Chittick, William C. (2008), *Sufism,* p.38, p.69

In the settlements, there are many foreign and local South African converts. Dr da Costa located carpenters, painters and builders, who provided the labour to build a *masjid*. Prior to da Costa's intervention the locals themselves acquired cheap (and sometimes inadequate) materials to create prayer spaces for the different Muslim communities that had developed. Street addresses for the following *masjid*s were sometimes not possible to establish, as there were no street names in most of the parts visited. Three *masjids* were visited; the *masjid* in Driftsands is three years old, Facreton is believed to be nine years old and that in Burundi is five years old.

Administration of Masjids in the Informal Settlements

The imams in these establishments are mostly foreigners, such as for instance, Malawi refugees but there are also local Xhosa and Sotho imams.[32]

There are *madrasa*s in some of these structures. The teachers, from schools in other suburbs, come to teach during the weekends. *Dhikr* for the women is taught together with social awareness programmes, for example female issues such as cancer, and primary health care for children are also covered. Dr Da Costa informed this author that these disenfranchised and poor communities had formerly been ignored, but are now maintained by the Naqshbandi Sufi order. There is a special committee to deal with building maintenance and teaching. It was not possible to assess any other *masjid*s in these areas without an escort.

Dr Da Costa indicated that sometimes there is too much political and religious infighting, for example in the well-established township of Langa, concerning who must be in control and who is in charge of the finance. Therefore these areas have not been considered.

[32] Two indigenous South African tribes.

65. (i) DRIFTSANDS: north-west of Cape Town City centre

Figure 57 Approach to *masjid*

Figure 58 Exterior

Figure 59 Male ablutions

Figure 60 Female ablutions

Figure 61 Interior

Adjacent to Khayelitsha, the largest and most infamous informal settlement, is Driftsands, less than twenty kilometres from the centre of Cape Town. The population is an estimated 500 000 people. Da Costa has helped build wooden-clad constructions that are being used as gathering spaces, which are in fact, *Jamaat khanas*, simply places of worship. Before this type of building could be built in these areas, local street committees were consulted and had to be convinced that the general community would benefit. Dr da Costa therefore promised three things: a soup kitchen for everyone, food for all, and ablution facilities, as these amenities were often absent in the settlements. The interior is humble, and the prayer space is simply a room where Muslims can modestly gather together for prayer (Figure 61).

65. (ii) FACRETON: 'Kreef Gat', west of Cape Town City

Figure 61 Exterior

Figure 62 Exterior

Figure 63 Interior

Figure 64 Photograph on interior wall

Facreton is en route to the airport and 'Kreef Gat' (Afrikaans for 'crayfish hole'), is a depressed zone within Facreton with a high crime rate, which like Driftsands, is west of the city. *The masjid* is a wooden garden shed which has been adapted and is used as a *Jamaat khana (*Figures 61 and 62). Also within Facreton is one *masjid* in 'Lost City' and two in 'Valhalla Park'. To be able facilitate building, funds are collected and donations made. Cape Town Council eventually hopes to clear these overcrowded congested areas and therefore formal permanent structures are forbidden. Therefore the erection of an 'off-the-shelf' shed gets around this constraint.

In the *Jamaat khanas* in these areas there are only about one and a half rows of men present f*or Jum'ah,* due to the fact that many men are working elsewhere. Women stand behind the men with no curtain between or definite separation. The ablution facilities for men and women are entered through two separate doors right next to each other on the outside of the actual structure, where there are also showers. These *Jamaat khanas* recall the *masjid* of the Prophet himself, which was a very simple, unadorned place of worship, where people simply gathered to pray together.

65. (iii) CONTAINER MASJID: Burundi, Muflane Township

Figure 65 Container being unloaded:

Figure 66 Exterior of the converted cargo container Source: Dr Yusuf da Costa

Figure 67 *Qibla* marked by a prayer mat

Figure 68 Ablutions

In Muflane Township, in a section called Burundi where there is also a high crime rate, a 'container masjid' has been erected. It is called a *masjid* but in reality is a *Jamaat khana,* where Muslims can gather together for the obligatory prayers. In this instance it is the cast-off cargo container, previously used for transporting goods from an overseas destination into South Africa (Figures 65 and 66). This was acquired by telephoning shipping companies and asking whether they had any spare containers for sale. Once on site, the acquired container was then insulated to keep out the heat in the summer and to retain warmth in the winter. Generally workmen from outside the township, not necessarily Muslims, do the work of insulating and converting the containers. The container '*masjid*' viewed here was in 'Happy Valley'. These structures retain their 'container' exterior, 6with the simple word 'MASJID' with a crescent moon and star painted on one of the sides (Figure 60). The interiors are modified as unadorned *masjid*s, abiding to the dictates of Islam and not intruding visually upon the surrounding communities (Figure 65).

66. 1998 MASTURA MASJID: Duinefontein Road, Sweet Water, Phillipi in the Athlone area

Another chance visit to 'a squatter camp' allowed this author to see a *masjid* in an area called 'Sweet Water', within the greater area called Phillipi where, according to the 2011 South African census report, there are considered to be 191 000 people living in Phillipi.[33]

Meeting with the treasurer of the *masjid*, Redewan Salie, information was given pertaining to the *masjid*.[34] Salie does not live in the area, however is constantly at the *masjid* and is very involved with *masjid* matters. He had learned about this *masjid* from his brother-in-law, who has been chairman of the *masjid* almost from its inception. Salie and his three sons participate in matters pertaining to the *masjid* especially during Ramadan. His eldest son is an imam at a *masjid* elsewhere. All this information is relevant, as it tells the masjid's background and shows his, and his immediate family's involvement with aiding their fellow Muslims in establishing places of worship.

As treasurer of the *masjid*, it is Salie's responsibility to pay the salaries of the few people who are employed, such as the lady in the soup kitchen and Imam Karriem. The *masjid* is particularly active during Ramadan when many people make donations. These funds are used to educate children who are taken to the Islamia complex. Salie explained that they not only send children to this school, but also to schools in the Strand and even as far as Johannesburg. Going to both the Strand and Islamia requires transport from Phillipi. Strand is about twenty kilometres away from Phillipi and Johannesburg is at least fifteen hundred kilometres away. At these schools, fees are waived, however pupils do have to pay their transport costs and for school uniforms, plus extra- curricular school activities. According to the *Taraweeg Survey 2002,* land for the *masjid* was acquired in 1998 and

[33] www.statssa.gov.za/census2011 Accessed 29/04/2014.
[34] Interview with Redewan Salie, Phillipi, Cape Town, 27/01/2012.

construction completed in the same year with the first *Jum'ah salat* performed in 1999, with renovations being undertaken in 2002.[35]

EXTERNAL FEATURES

Figure 69 Exterior of the *masjid*

Figure 70 Outside ablutions

It is a simple, green-painted structure, with a small fibre glass minaret (Figure 69). The base of the walls from floor to about shoulder level is of precast concrete slabs, commonly used to make concrete fences, here to keep out rainwater. These are topped with corrugated iron sheeting, as is the roof (Figure 69). There is a small tap outside which is used by all as a communal tap (Figure 70).

A small *wudu* for women is on the right-hand side near the communal tap, with another *wudu* inside the *masjid* for men.

[35] *Taraweeg Survey 2002*, p.122

INTERNAL FEATURES

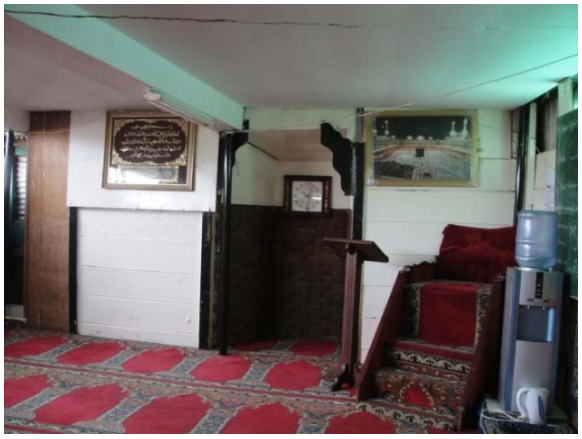

Figure 71 Showing *mihrab* / *minbar*

Figure 72 - Interior

About one hundred people assemble for *Jum'ah,* with more women attending than men. Entrance is through a soup kitchen, which provides food for all small children from the surrounding streets. People bring in clothes and food. This author observed that Salie had brought bones which would be used to make soup for the day.

As most of the people living here are Xhosa speaking,[36] the *Khutbah*, although given in Arabic, is translated into Xhosa by the assistant imam, Imam Abdul Karriem, a recent convert to Islam. He now spends much of his time in the *masjid*, avidly reading and learning about Islam, and even gave a booklet on Soofie Habib to this author when he heard that this author was researching Indian influences on *masjids.* As Salie himself is a builder, Karriem works regularly with him to learn a trade so that he will be able to earn a salary. It is Salie's aim to see that more men follow Karriem's example and earn a living for themselves. This way Muslim immigrants will be incorporated into the community and their transportable skills can be used on other *masjids* and within the greater Muslim community.

[36] This is the local language spoken in the Eastern Cape, from where Nelson Mandela came.

Chapter Summary

Many were changes seen in this period which encompassed two sides of *masjid* development. On the one hand the influx of foreign Muslims who have clearly been of considerable significance by being innovative and adapting building materials in order to serve their purpose of communal worship which show religious beliefs are paramount. On the other hand, well-heeled settled Cape Muslims have been able to erect more affluent *masjid*s such as the Islamia Complex with the Masjidul Mansur (1995) which also provides schooling for children from the informal settlements. In both these instances Islam in the Cape has become more visible. The Maliki *maddhad*, the third of the four Islamic *maddhads*, has not been seen in the Cape before and is presently confined to only one *masjid*.

Conclusion

Defining Cape Islamic architecture is the adaptability of an enslaved, banished and immigrant people from the Indian Subcontinent and the Indonesian Archipelago to create prayer spaces. During the early period of colonial establishment buildings were domestic in appearance and of impoverished design, simply catering for Muslims gathering together for prayer. After emancipation of the enslaved people, designs were able to develop so that by the twenty first century Cape *masjids* are like other modern *masjids* in the world.

Muslim prayer spaces in the Cape were originally only *Jamaat khanqahs* (where Muslims gather together for obligatory prayers), and were centres of religious activities from their inceptions. These '*masjids'* were not conventional or recognised *masjid* buildings, as Cape Muslims did not have freedom of religion or want to draw attention to their presence until the first *masjid* was sanctioned, the Jameah Masjid (1854), which was located in Bo-Kaap, a small area being 1 500 meters in length and 800metres wide where a large number of Muslims lived, which still today remains inhabited by a Muslim majority.[1] Many of the smaller Cape *masjids* still comprise of 300 – 400 core worshippers for Jum'ah, for example the Auwal Masjid (1794) and the Claremont Main Road Masjid (1851).

Architectural elements incorporated were those the Muslims saw around them, for example the Dutch churches they had helped to build which resulted in the Jameah Masjid (1854) having Dutch church features such as keel-shaped windows. As enslaved labour, Muslims had moved away from the central settlement during the first period of documentation 1794 – 1891, so that when enslaved labour officially ended in the Cape in 1838, Muslims were already in places such as Claremont, Paarl, Kalk Bay and Simonstown, and had built *masjids* in these places, indicating that

[1] Truluck, T.F. and Cook, G, Preservation of the Bo-Kaap, Cape Town: changes in attitudes and actions, in *Contree, Journal for South African urban and regional history*, No.29, April 1991, p.18

labour and artisans moved either involuntarily or voluntarily to places where their skills were recognised.

Early *masjids* retained Cape Dutch external features such as gables, seen in the Worcester Masjid (1881); the pilaster and pediment in the Coowatool Masjid (1892) in Bo-Kaap and the Gujjatal Masjid (1892) in Stellenbosch; and a residual gable is still clearly seen behind the minaret of the Nurul Islam Masjid (1914) in Salt River, Cape Town.

Internally, a Dutch gable is still prominently seen in the original *mihrab* of the Claremont Masjid (1854), however it is no longer used as it had incorrect *qibla* direction which was corrected in the early 1990s. As Muslim numbers grew and new *masjids* were built, the sizes of the new *masjids* reflected the surrounding communities, and existing *masjids* were renovated and enlarged as the number of worshippers increased. When Britain took control of the Cape from 1806 onwards, British architectural elements such as Victorian Gothic, which harked back to the Greek and Roman sense of balance, was seen in pointed arched windows and buttresses. Both Dutch and British elements were displayed on *masjids*, seen in the Boorhanool Masjid (1881) in Bo-Kaap; the Breda Street Masjid (1881) in Paarl; and the Kalk Bay Masjid (1902).

Early Cape Town itself was small, as depicted in print, for example in the '…. a large green volume, *"Pictorial Album of Cape Town"* published in 1866,'[2] by artist Thomas Bowler, who had an exhibition in Cape Town in 1859, reflected a multi-cultural, multi-racial society in rather primitive surroundings. The enslaved Muslims were a group between the white settlers and the indigenous peoples who were in situ before the arrival of the Dutch. Class position was also reflected in housing as labourers lived on the periphery of the town in Bo-Kaap, where they built their *masjids*.

[2] Green, Lawrence, (1956) *Tavern of the Seas,* p.70.

The structure of 17th century Cape society was fairly simple, driven by the Dutch East India Company's (D.E.I.C.'s) commercial, hierarchical governance, 'social order was also class order', which upheld a social hierarchy with officials and burghers at the top of the ranks and the indigenous and enslaved people at the bottom, resulting in wide spread racist thinking.[3] The rigid puritanical doctrines of the Dutch Calvinist church played a major role in the shaping of the character of the burgeoning free burgher population and the roll of Muslims in the Cape. An old street directory, dated 1865, showed names like, Abdol, Mochamat, Kathaldien, Jamaldien and Hadjies, noted as tailors, carpenters, masons, shoemakers, and domestic servants, added to which they were also safe and expert wagon drivers and competent coachmen; the 'dien' at the end of their surnames signifing their Indonesian Muslim origin.[4] Their skills greatly added to the daily life of the settlers, while for Muslims themselves, their communal associations were a cohesive sense of religious belonging rather than the geographical location.

The extent of the Muslim community is reflected in the sizes of the *masjids* which mirrored the religious need of the area as seen in the Nizaamia Masjid (1889) in Retreat which, with enlargement, still only holds about 450 worshippers for *Jum'ah,* and the Zaavia Masjid (1850) in the Strand holds only 50 worshippers.

Originally *masjids* in the Cape were constructed with no thought of imitating the past but only copying the building features and structures that were known to them. It was always the spiritual development that was more important than the physical buildings. Usage changed over time with buildings being more than just places of worship as the social needs of the community played a part. Builders came from within the community and initially were men who had worked with both the Dutch and the British helping to build their houses, public buildings and places of worship.

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[3] Adam, Heribert and Giliomee, Hermann, (1970), *Ethnic Power Mobilised – can South Africa Change?* p.90.
[4] Green, Lawrence (1956), *Tavern of the Seas,* pp 69 – 82.

After the final emancipation of enslaved people in the Cape in 1838, the first Cape pilgrim, Imam Gazenodien, in around the late 1840s,[5],[6] went on Hajj, and who was later called Carl Pilgrim, verified by his own signing of a hand painted lithograph by G.F Angas who produced a series of lithographs of the indigenous people and the 'Malays',[7] which was a generic group encompassing all Muslims regardless of their origins. With deference to Gazenodien, there was the Pilgrim Masjid (1881) until 1940, when its name was changed to Masjid Boorhanool.[8] This pilgrimage was the first contact between a Cape Muslim and the greater Muslim world and with it, exposure to *masjid* architecture.

The advent of steam ships from the 1840s meant more stopovers as ships were large consumers of coal and only had short reserves without re-loading, so places like Port Said and Aden where coal was taken on board, allowed more Muslim connections en route for Asian sailors who eventually came to the Cape.[9] Steam ships also allowed Cape Muslims to make Hajj which from the Cape took at least six months. To make the pilgrimage much saving and sacrifice was necessary and the journey was very arduous. The voyage was from Cape Town around the coast of South Africa, up the east coast of Africa to the port of Jeddah in the Red Sea, and then across the desert to Mecca by camel. Hajj, the unifier of Islam on an international scale, creates a sense of world-wide unity which enabled Cape Muslims to bring back ideas, which would influence Cape Islamic architecture.

Steam ships also allowed Muslims to study in places like the Al-Azhar University in Cairo, one of the first great Islamic universities. Cairo gave students new visions of architectural forms rather than being confined to the building influences of the Dutch and British at the Cape. 'Borrowed' styles were brought back, even resulting in an attempt at copying the architecture of Cairo in the Al-Azhar Masjid in District Six, Cape Town (1886). 'Copying' continued into the

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5 Interview with Dr Cassiem Dharsey in Cape Town, 17/02/2014.

6 Davids, Achmat, (1980) *The Mosques of Bo-Kaap*.pp 66 – 67.

7 Ibid., pp 162 166.

8 Pearson, Michael N., Studying the Indian Ocean World, in Ray, Mimanshu Prabha and Alpers, Edward E., (2007), *cross currents and community networks The History of the Indian Ocean World,* p.26.

9 Green, Lawrence, (1956), *Tavern of the Seas,* p.89.

twentieth century with the Masjidul–Quds in Gatesville, (1982) reproducing the Dome of the Rock in Jerusalem.[10] It has been only towards the end of the 20th century that a typically African influence has come to the fore, vaguely reminiscent of a South African hut, replicated in the roof structure of the Masjidul Manur (1981) resulting in it being called the 'Rondewal' Masjid. [11]

Homeward bound Dutch vessels from Batavia and the Indonesian Archipelago in the eighteenth and nineteenth centuries were increasingly manned by Asian crews drawn from all ports of the Indian Ocean which were predominately Muslim, and because of Cape Town's geographical position, these ships unloaded those who were too sick to continue the lengthy and unhealthy voyage.[12] These men spent weeks (or even months) in hospital in Cape Town and those that survived obviously remained in the Colony bringing their knowledge and observations of *masjids* with them. Occasionally free immigrants made Cape Town their home, such as Abdol Garisch in 1790, an Indonesian who came to the Cape in an English man-of-war ship then remained in the colony as a court interpreter,[13] and Abdul Wasie (prior to 1827), 'a free servant of his Batavian master',[14] who chose to remain in Cape Town when his employer returned to the East. The diversity of ships' crews further increased overseas knowledge of *masjid* structures outside the Colony.

In the 1850s, during the British administration at the Cape (1806 – 1910), there was a tide of vigorous and revived Christianity, heralding the arrival of many missionaries. The London Missionary Society (LMS), attempted to infiltrate the Muslim community, however, they did not succeed within the firmly established community which was strongest in the urban areas of the Colony.[15]

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10 al Quds – in Arabic Jerusalem – meaning the Holy City

11 Rondewal – South African spelling - , a round hut.

12 Worden, Nigel, VOC Cape Town An Indian Ocean Port, in Ray,Himanshu Prabha and Alpers, Edward A. (2007), *cross currents and community networks, The History of the Indian Ocean World,* p. 143.

13 CO 3949, item 344.

14 Reports from Protector of Slaves in Parliamentary Papers, Appendix, (L'F). No.1, 26/12/1826 – 24/06/1827, Cape Town, Vol. 25, p.150.

15 Gerdener, G.B., Mohammedanism in South Africa, in the *South African Quarterly,* Vol.I (1914), pp 53 -56.

Where small numbers of Muslims settled in small scattered communities, they built *masjids* that were lesser in size compared with Dutch churches of the same period, but still bore a resemblance to the surrounding churches. There were no official figures on Cape religion, but estimates suggest that between the years 1750 and 1830 the number of enslaved Muslims made up about a third of the Cape population,[16] and their *masjids* are evidence of the progress of their religion and their presence as a cohesive community. The demography of Cape Town has recently changed dramatically, as many of the outlying small 'districts' such as Simon's Town, have now been incorporated into the greater Cape Town metropolis making accurate statistics for Cape Town Muslims difficult to determine. The number of *masjids* quoted by Yusuf Karam, head of the MJC (Muslim Judicial Council) in a personal meeting, was one hundred and twenty-five in 2010.[17] One could only extrapolate the number of Cape Muslims by approximating the number of people who go to the *masjid* for the *Eids*, and *Jum'ah*. Many still go to a particular *masjid* out of sentiment, and the figures do not account for the women who remain at home, except for the *Eids*. Islam has not, until recently been regarded as one of the major religions in South Africa. Before the break- up of apartheid, South African Muslim academic scholars were involved with the prevailing political issues and therefore Muslim attention was turned to sociological injustices rather than the structure of the *masjids* in which they prayed.

The earliest building plans in Cape Town were recorded in 1887,[18] however, land surveys give a perspective of buildings that existed, such as the Snow Survey circa 1862 and the Pocock Panorama circa 1884, which identifies the second established *masjid* known as the Palm Tree Masjid. Later surveys, the Thom Survey circa 1895 and the Budrick Survey circa 1900, show *masjids* in the central area of Cape Town.[19] The lack of registered floor plans leads to the conclusion that

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16 Da Costa, Yusuf, *Islam in Greater Cape Town. A study in the Geography of Religion,* (University of South Africa, (UNISA) November 1989, p.50.

17 Personal communication with Imam Yusuf Karam, Head of the Muslim Judicial Council (MJC), Cape Town, 12/09/2010. It has now been established that the number presently is almost double

18 All land surveys were made available to this author in the offices of John Rennie – architect, 07/12/2010

19 Rennie, John, (1993) *The Buildings of Central Cape Town*, 1978 - 1983

prior to 1884 very few recognised *masjids* existed. Theological issues within the community since 1945 have been arbitrated by the Muslim Judicial Council (MJC), the custodian of Islamic principles representing the Muslim community, and settling disputes striving to create harmony within the community.

A much more rapid development of *masjid* architecture took place in Kwa-Zulu Natal. Wealthy Gujarati Indian traders arrived in the 1870s following the indentured Indian labourers who had been brought by the British between 1860 and 1911 to work in the sugar plantations outside Durban. At the termination of their indenture period, if they so wished, labourers could return to India, whereas enslaved people could never return to their homelands. These wealthy traders led the building of the Grey Street Mosque, Durban, which started being able to accommodate 200 prayer mats increasing to be able to hold 6 000 worshippers for *Jum'ah*, and the *masjid* was reputed to be the biggest in Africa in 1927.[20] Initially *masjids* in the Cape were built only large enough for about 100 worshippers to serve their basic function and purpose of Muslims simply coming together to worship. The discoveries of diamonds and gold in the late nineteenth Century opened opportunities for the influx of Gujarati Indians seeking economic opportunities. At about the same time Soofie Habib came to the Cape from Durban concerned with the well-being and the propagation of Islam, bringing Sufism with him. These two groups of people were the bridge for Islamic and Indo-Islamic ideas coming to the Cape. Both had recent memories and knowledge of Indo-Islamic features, and both had the finance with which these ideas could be implemented. Once these features had taken root, Indo-Islamic *masjid* features were firmly established. As Indian Muslims numbers swelled in the Cape, either by new arrivals seeking economic opportunities, or their progeny, these features developed not only in the Cape but also in other South African Muslim communities of Durban and Johannesburg. As all these communities grew there was a continual interaction between all the Muslim groups and so Indo-Islamic architectural features were

[20] Sema, Osman Abdool Rahim, Local History Project submitted for History III, University of Natal Presently University of Kwazulu Natal, (KZN), December 1985.p.1. The *masjid* started by accommodating 200 prayer mats which was increased to be able to accommodate 6 000 worshippers today.

interchanged. The Coowatool Masjid in Bo-Kaap (1892) was built to serve the 'Indian sect',[21] and likewise the Habibia Masjid (1905). Thus these Indo-Islamic features became absorbed into *masjid* designs, even to present day.

Waqfs, personal non-retractable endowments for the building of *masjids*, have been very few in the Cape. The first *masjid waqf* came from a coachman and mason named 'Slamdien' who bought land for the Claremont Main Road Masjid in 1849.[22] Hadjie Salie Jacob, who had been a committee member of the Jameah Masjid, and who did not want an imam succession altercation to be repeated, deeded one of the plots he owned in Vos Street, Bo-Kaap to the 'Moslem Congregation' in 1885, which resulted in the Nooral El Hameida Masjid being built, with the proviso that there was to be no Friday *Jum'ah*.[23] The generosity of Hadjee Sullaiman Shah Mahommed, (1859 - 1929) an Indian born Muslim who married a Cape Malay woman, is evidenced at a number of *masjids*.[24] He appeared to have had loyalty to the English Crown, as commemorative plaques are visible on the Al-Jaamia, (Stegman Road) Masjid, Claremont, commemorating the coronation of George V 1910, and a second on the Dural Karaar Masjid (1923,) Wynberg, acknowledging the thirteenth year of his reign. It is probable that his affinity with Britain is assumed to be his world tour in 1895 during which he may have visited the United Kingdom. [25] The generosity of the Grangrekar family being prepared to pay the full cost of the land for the Masjidul Quds in Gatesville, allowed it to be built in 1982.[26]

The lack of any Indonesian external expression in Cape *masjids* was explained by Abidin Kusno (2003) who gave the real reason behind the phenomenon in his article, "The Reality of One-

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21 By using the word 'sect' it indicated the Hanafee maddhad which is prevalent in India.

22 Gamieldien, Fahmi, (2004), *The History of the Claremont Main Road Mosque, its people and their contribution to Islam in South Africa,* p.5.

23 Davids, Achmat, (1980), *The Mosques of Bo-Kaap*, pp 169 -170.

24 Personal email communication with Dr Cassiem. Dharsey of Cape Town, 16/03/2014.

25 A book of his world travels was published called *'Tales from Five Continents'*. Information given this author by Dr Cassiem Dharsey, 06/03/2014 by email.

26 Parker, Abdus Sataar, (2010), *The History of Masjidul Quds* p.10.

Which- is–Two". [27] He illustrated that the broader concept of Islam was integrated into Javanese architectural principles, as Islam is the dominant religion of Java, whereas Cape Islam has always been a minority religion. [28] Early Cape Muslims, when building their *masjids*, were removed by many generations from their Indonesian backgrounds and simply wanted to 'fit' into the Muslim community, adhering to the orthodox system of Islam as it was practised in the Cape and not distinguish any differences. In addition, they did not have the funding, whereas in Java, two *masjids* reflect the nationalistic and religious attitude of the ruling class.

A *masjid* was constructed by the first president of Indonesia, Sukarno (1950 -1965),[29] who wanted to demonstrate Javanese culture in a national form by using the *masjid* as a symbol of authority, or as Kusno stated, '…to build the nation's spiritual capital'.[30] In 1970, a Japanese architect Mintobudoyo, designed and built a small *masjid* for the Javanese royal family with a single central column which branched into four (in reality to support the four corner beams of the upper roof), explaining that the central beam represented global Islam and the four other beams demonstrated the horizontal spread of Islam while still confirming local Javanese power. [31]

Masjids of the Malay world are generally pagoda shaped wooden structures, with multi-tiered roofs, a design possibly being a transfer between the earlier Hindu-Buddhist temples that already existed in the Indonesian Archipelago, which were then transferred to *masjids*. The tiers provide ventilation, needed for the hot and humid climate of the region. Each layer was said to have a level of Sufi mysticism. Another distinctive feature of these *masjids* is the *wudu* area is

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27 Kusno, Abidin, "The Reality of One-Which-is-Two", Mosque battles and Other Stories, pp 57 -67, in the *Journal of Architectural Education,* (2003) ACSA, Inc., p.62.

28 Figures from the census report of 2010, obtained from a verbal census report by an official in the Department of Statistics, Cape Town, February 11th, 2013.

29 Hering, Bob, *Soekarno, Architect of a Nation, 1901 -1971*, Soekarno had only one name, meaning 'good karma' in Javanese.

30 Kusno, Abidin, The Reality of One-Which-is-Two, p.62.- in the *Journal of Architectural Education (2003),* pp 57 -67.

31 Ibid., p.61

attached to the *qibla* wall.[32] There are three entrances to the actual *masjid* within a porch of the surrounding verandah structure. None of these features appear in any Cape *masjids*.

Indonesian influences have been seen recently in the Nurul Latief Masjid in Faure, although the *masjid* was completed in 1952, major alterations have been undertaken over the years.[33] Recent alterations commencing in 2003 and being completed in 2005 are assumed to have benefitted from Indonesian financing[34] as there is a dedication from the President of the Republic of Indonesia dated September 2nd 2002, displayed on a marble slab in the grass near the entrance of the *masjid*. Internally an Indonesian styled wooden lectern and *minbar* reflect the heightened interest in their heritage by both Indonesian and South African Malay descendants, as confirmed by Ebrahim Emanuel.[35] This referral to Indonesian roots was also seen in the donation of the Indonesian *minbar* in the Suleimaneyah Masjid, Woodstock (1947).

Cape Muslim men have generally been conservative and a definite hierarchical family structure still exists in many Muslim families, with the control of women resting firmly in the hands of their fathers, their elder brothers and their husbands. Initially Cape Muslim women did not go to the *masjid*, now however *masjids* welcome women, with the Claremont Main Road Masjid having led the way. Rashied Omar, the imam at the Claremont Masjid (1985 – present), made the first opening for women world-wide after meeting Dr Amina Wadud, a professor of Religion and Philosophy at Virginia Commonwealth University, in Virginia, United States, when at a conference on Islam in Pretoria, South Africa in 1994. He invited her to Cape Town, where she gave the pre-*khutbah* sermon in the Claremont Main Road Masjid in August of the same year. This stimulated Cape Muslim women to seek learning of the *Qur'an* and attention is now being paid to the place of women in Cape *masjids* where they can study the intellectual and educational activities of Islam and have dedicated *masjid* space. Women are now becoming disengaged from the traditional

[32] Wudu – the area used for ritual washing before entering a *masjid* prior to performing each of the five daily prayers.
[33] *Taraweeg Survey 2002,* p.282.
[34] *2011 mosque guide,* p.185.
[35] Personal interview with Ebrahim Emanuel, Cape Town, 21/12/2010.

environment of kin and neighbourhood and one now sometimes sees mini - nuclear family arrangements. Occasionally, they find themselves excluded and their roles remain ambiguously defined, [36] best described by Nigel Worden (2007) in the title of his book *Contingent Lives.* Younger Muslim women feel strongly about emancipation in the roles they play in society. Imams too, are now better trained for the transmission of the real message of Islam and are less dictated by their own interests, although ideas of individuals and *masjid* committees still play a dominant part.

There have been many changes inside Cape *masjids*. The *mihrab* and *minbar*, the distinguishing internal features in a *masjid*, show many changes. Floor covering which once was grass mats, is now purpose woven carpets with pointed arch designs indicating qibla direction, overlaid with machine-made prayer rugs from the Middle East and India. Wall decor is typically calligraphy, or photographs of the Kaa'ba, printed in India. [37] Lamps that were simple tallow candles have been replaced by fluorescent lights or glass chandeliers that have gradually grown in size. Ablutions initially began as water from nearby streams being brought to the *masjids* in filled buckets. Now ablutions have been replaced by piped water in lavish ablution facilities, and shoes are stored in open wooden shelves at the entrances of *masjids*.

With the forced removals of many Muslims in the 1960s, pseudonyms for the new Muslim dwelling places adopted recognised Indian references, emphasising the Indian predominance of people in these areas, for example, Craven B was referred to as New Delhi, and Rylands was known as Mumbai. [38] These areas are where many of the *masjids* documented in Chapters 4 and 5 of this thesis. When *masjid* building recommenced in the 1970s, it again included an amalgamation of eclectic features, with identifiable Indian structures such as *chatris*, onion-shaped domes, pointed arch windows and Indian style decorations.

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[36] Personal interviews during the period November 2010 – March 2011 with various women who did not want to identified.

[37] Ka'ba – sacred cubic enclosure in Mecca.

[38] Personal conversation with architect, Amien Paleker, Cape Town, 13/12/2010.

Presently, adaption to the increased number of people gathering for prayer brings up new necessities such as the ratio of parking spaces and egress requirements in relation to the number of worshippers, giving precedent to the adaption of one style over another and being altered accordingly. Various *masjid* committees have demonstrated emotional attachments to historical precedents, or have taken facets of *masjids* seen in faraway places emphasising Indo-Islamic perspectives. The South African Muslim community remains small to the present day,[39] with only about 15% of South African Muslims living in the Cape,[40] and their *masjids* are still restricted by much the same problems, lack of finance and delays in construction.

After the installation of the first democratic government in 1994, one has seen overt confidence being displayed in *masjids*, however the number of qualified professionals is small, and the same pool is continually called upon. There are now qualified Muslim architects within the community, such as Mohamed Allie Harnaker, who has been commissioned to execute the majority of new *masjids* as well as overseeing many *masjid* alterations, and the artist Achmat Soni of Indian and Malay background is credited with having contributed to at least sixty of the interior decorations, notably the peripheries of domes and the interior calligraphy, but would like to see more South African features being displayed in *masjids*.[41]

This thesis records sixty-six (66) *masjids*, chosen to represent a cross selection of Cape *masjids*, however due to practical reasons such as time restraints and various locations being deemed unsafe, many *masjids* still have to be researched, including more in the informal settlements. This is proposed to be undertaken in a future course of study.

[39] www.statssa.gov.za/census 2011.
[40] Personal interview with Achmat Soni, Cape Town, 18/12/2010.
[41] Personal interview with Dr Cassiem Dharsey, Cape Town, 08/01/2014.

Cape *masjids* are a multifaceted set of their cultural and religious criteria in an often complex urban context, which Bradlow (1978)[42] and Shell (1997), [43] claim that Indian enslaved people made up about 50% of the enslaved people at the Cape, and later it was Gujarati merchants that influenced the architecture, economic and cultural life of Cape Muslims. However, there are intertwining strands of development. One follows the assumed path, and another very strong strand emerges; the result of refugees from African states, such as Nigeria, Malawi, Uganda, Somalia and Mozambique, having settled in informal communities, and the *masjids* that are being built are recalling the Prophet's own simple practical *masjid*. On the other hand, resident Cape Muslims seem to admire modern Islamic design as something they wish to emulate, and presently many indigenous ethnic black South Africans are becoming Muslims, and they may soon desire more indigenous architectural ideas to be displayed.

The dominant factor in Cape *masjid* development has been the availability of funds. As funds become available, the *masjid* committee must decide which element of work to do next, which was again confirmed in a personal interview with Ridwan Hendricks,[44] as well as this author watching the progress of the building of the Coniston Masjid, Steenberg 2010 – 2014. In the last forty years imams from the Cape have gone to Johannesburg merchants for finance for Cape *masjids*, and they too are now influencing design direction.[45]

Some *masjids* have been pulled down in their entirety, and then reconstructed into something not at all like the original. The Uitenhage Masjid (1845) which has always contested being the first masjid in South Africa, was completely rebuilt in 1972 resulting in a building that does not resemble or incorporate any of the original structure the original, except the stones from the original walls which have been used in the foundations. The Masjidus Salaam (1928) in St Athens

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42 Bradlow, Frank and Cairns, Margaret, (1978) *Early Cape Muslims.*

43 Shell, Robert (1997) *Children of Bondage.*

44 Personal interview with Ridwan Hendricks, who lives across the road from the Shukrul Mubien *Masjid*, Lansdowne, Cape Town, 08/12/2010.

45 As told to this author in a social gathering, Cape Town, 09/05/2011.

Road, Athlone started off as a zinc and timber construction which was totally reconstructed when major renovations were executed in the late 1930s and in 1956.[46] In some cases, there has been a certain amount of nostalgia for what had existed previously as seen in the Auwal Masjid (1807), the Nurul Islam Masjid (1834) and in the Kalk Bay Masjid (1902) where small sections of the original walls are preserved in glassed sections. As most Cape *masjids* have been altered, the social history and personal experiences of the people that created them has been lost. This research has strengthened the need for documentation of present *masjid* architecture to be recorded, because within the next ten years many *masjids* will have been changed again.

Robert Hillenbrand (2003) has pointed out the difficulties of studying Islamic architecture in his article,[47] in which he highlights that the study of Islamic architecture until recent times has effectively been a Western monopoly, and also assets that *masjid* architectural studies suffer in comparison with that of Western church architecture which has been extensively researched with a plethora of books written on the subject. What has made a difference to the study of Islamic architecture worldwide was the establishment of the Aga Khan triennial award for Islamic Architecture, started in 1977. [48]

Photographs of *masjids* are mainly without people and sizes are difficult to judge, therefore aerial views give the placement of *masjids* in the environments that surround them, and where possible, measurements are shown on architectural plans. Dr da Costa,[49] points out, a *masjid* is not a monument, and can be changed at any time. As circumstances change, and the community grows, alterations are continually made to *masjids* as organic developments, consequently for the sake of the Muslim community and for South African architecture in general, recording and documentation of *masjids* at this particular time is essential to capture information that otherwise will be lost.

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46 Personal conversation with Dr Cassiem Dharsey, Cape Town, 17/02/2014.

47 Hillenbrand, Robert, Studying Islamic Architecture: Challenges and Perspectives, p.3 in *Architectural History,* Vol.46 (2003), pp1-18.

48 *Architecture and Polyphony: Building in the Islamic World Today,* inside cover. This celebrates outstanding contributions to architectural design.

49 Dr Yusuf da Costa, a well-known Islamic scholar in Cape Town whose personal degree is in geography.

Ultimately Cape *masjid* architecture is a series of transformations of a minority group whose identity was based on a strong religious background while being isolated from the rest of the Muslim world, and a representation of social changes that have happened both in the community and in South Africa. The builders of *masjids* in the Cape unknowingly or pragmatically did not analyse concepts but rather built *masjids* for an oppressed Muslim community.

This thesis draws together the adaption of extraneous building styles. Dutch, Victorian Gothic and Indo-Islamic strands of architecture, which has resulted in The hypothesis has been proved that no distinct South African style of *masjid* building has emerged in Cape *masjids*, however what has resulted is what Dr Cassiem Dharsey refers to as 'fusion architecture', which adapts traditional and modern styles.[50] By modern, he identifies the use of 'chrome and glass', as used in the decor of the 'linked' *mihrab*/*minbars*, and the use of powder coated aluminium for domes.

Spiritually Cape Muslims may have originated with regional differences and roots in far places but physically the Cape is their home, and Islamic motifs on architecture display a conglomeration of features from various art forms from Indian, Indonesian and European backgrounds, each strong enough to have been worked into Cape *masjids*. One has been able to trace the development of Islam and *masjids* as symbols of Cape Muslim identity, thereby reflecting social, economic and political changes through the 'lens' of *masjid* architecture in the Cape.

[50] Personal communication with Amien Paleker, architect, Cape Town, 12/02/2014.

Glossary

This glossary of terms will be helpful to the reader because of confusing idiosyncratic usage of various words in South Africa. These originated from Malay – Afrikaans and sometimes from the original classical Arabic transformed into a local phonetic Afrikaans vernacular form and into English. Within the text, South African spellings/derivations are retained throughout. If the Arabic is known, it will be included.

Architectural Glossary

Baroque – over- decoration and a sense of mass which makes buildings appear heavy

Buttress – support built against a wall

Chatri – a small, slender domed kiosk, open pillared construction

Clerestory – high windows above eye level that allow outside light into the interior of a building, usually in a religious or public building.

Corbels – blocks of stone projecting from the wall

Crenulation – originating from the rampart built around the top of a castle with regular gaps for firing; used in the Cape as a decorative wall edging

Dargah – Indian name for a shrine complex of a Muslim saint

Drum – circular/ octagonal base of a minaret

Erven – (Dutch) Plot of land

Fenestration – windows or openings

Gothic architecture –in reality it was Gothic Revival that was brought into the Cape with the British administration. Although pointed arches and buttresses had existed before, these were then seen in the Cape.

Jharokha – overhanging structure on an outside wall, supported by brackets

Kramat – the burial place for a righteous person or '*wali'* who was well known during his lifetime within the community, and who aided the establishment of Islam at the Cape. Another word for a *kramat* in India is a *dargah*.

Langar/ langaar (Indonesian) – prayer room

Madrassa – Muslim school associated with learning and religious study, usually linked to a particular *masjid*

Mihrab – concave indentation in the *qibla* wall internally, expressed as convex bulge on the exterior wall, indicating the direction of Mecca

Minaret –vertical architectural feature, always signifying a *masjid*

Masjid – (Arabic), the place of Muslim worship, more commonly known in English as a mosque

Moghul architecture – an eclectic style, being an amalgam of Islamic, Persian, Turkish and Indian elements, which became distinctive of the Mughals in India during the 16th, 17th and 18th centuries.

Pilaster – an ornamental pillar projecting from a wall, but attached to the wall on one side, therefore having three sides

Qibla orientation – direction of prayer

Quoin – stones or different building material from the rest of the wall to strengthen or mark the corners of a building

Renaissance - from the 14th - 17th centuries, (rebirth in Italian) - this was replaced by Baroque, but some motifs were appeared again from time to time.

Turret – small tower, chiefly ornamental

Victorian architecture – ties in with the Gothic Revival as this style was revived during the reign of Queen Victoria, it was called Victorian Gothic.

Voussoir – one of a series of wedge – shaped stones forming an arch

General Glossary

Adat – (Indonesian) - traditional norms and codes of behaviour usually unwritten but widely practised.

Adhan – the Arabic call to prayer traditionally recited by the *bilal*/*muezzin*.

Alawiyyah Sufi order – a religious order founded by Muhammad bin Ali (1178 -1255) of the Ba Alawi tribe in the southern part of Arabia.

Arabic – the language of the Qur'an and one of the Semitic languages

Asr- afternoon prayer, third prayer of the day

Baraka – A Quranic term for blessing especially in the Sufi tradition

Barakat – derived from the above, and in the Cape, it was a popular folk traditional gift at the end of a function, e.g., a wedding, thikr, birthday "werk" (work) in Afrikaans, which would ward off evil and provide protection and security

Bayan al-Din – explanation of Islam

Bazaar – (Persian) meaning 'market' or place of commerce, within surrounding commercial areas

Bechara (Indonesian) – conference/debate, also "*pichera*" on a religious problem/or social dilemma

Biesmiellah – in the name of Allah, "In the name of God, the Clement, the Merciful" said before each Chapter of the Qur'an, except Sura 9.

Bilal – The person who called to prayer; also called a muezzin/muadhan. Derived from the venerated African slave, Bilal bin Rabah, the first official who called to prayer and who was a Companion of the Prophet.

Burka – full body cloak worn by women as an act of modesty, so as not to publicly display one's body

Chistiyyah – a Sufi order believed to have been founded in Ajmer in the north-west of India. This order is associated by Mu'in al-Din Muhammad Chisti (1142 – 1236). Amongst the devotional practices are the recitation of divine names chanted together, or silently, and the use of music.

Companions of the Prophet – generally applied to those who were closest to the Prophet during his lifetime. This title was gradually extended to those who had seen Him, and their closeness to Him, in the early history of Islam.

Dhikr – a form of personal and private prayer, which is a recitation of prayers of devotion to God. Amongst Sufis who practice contemplation or personal mediation, dhikr has come to be a means of attaining spiritual experience and closeness to God.

Eid al-Fitr – festival marking the end of the month long fast of Ramadan. The celebration is marked by communal prayers, the preparation and sharing of traditional dishes and the giving of gifts and alms.

Fajr – dawn prayer, first prayer of the day

Gadat –a tradition among Cape Muslims who recite the Ratib al -Haddad, the most well-known litany of the twelfth century scholar of the same name, who wrote many books and litanies

Gatiep - a learned man, assistant imam, able to lead prayers; in fact the right hand of an imam. He is the person the community feel should succeed the imam.

Hadith – oral accounts of what the Prophet had said during his lifetime which were then collected after His death and put into collections to be able to teach transmission and application to the daily lives and activities of Muslims. The hadith are a major source in the development of law, and complement the Qur'an in interpreting and understanding and applying aspects of Muslim belief and practice in daily life

Hafiz – one who has learnt the Qur'an by heart, usually young boys.

Hajj – annual pilgrimage to the Ka'ba in Mecca and Arafat, performed in the month of Dhu al- Hijah**,** the last month of the Muslim calendar. It should be done least once in one's lifetime, by every Muslim, if physically and financially able. During the hajj, pilgrims wear white, as an expression of one's personal purity and commitment to the pilgrimage. After having completed the prescribed rituals attached to the hajj, they change into normal clothing marking their return to daily life.

Halaal – (South African spelling) – a Quranic term indicating that which is allowed /lawful, which includes food especially meat that has been ritually slaughtered. The concept provides rules indicating that what is regarded as permissible and introduces a moral code indicating that which is clean and pure.

Hanabali – one of the four schools of Sunni Muslim thought. (Arabic – Maddhab = school of thought).

Hanafi – (South African spelling of Hanafee) one of the four Sunni Muslim schools of thought, founded by Abu Hanifa (died 769 C.E.)

Haram – strictly forbidden under Islamic law which applies to certain prohibited food, alcoholic drinks, certain drugs, killing, torture and stealing.

Hiempu – (Indonesian) – to alternate

Hijab – head scarf worn by women so that they are appear veiled in front of strangers. Some women argue for it, as an act of freedom and their right to religious expression.

Hijra – the migration/journey of the Prophet and His followers from Mecca to Medina in 622 C.E.

Hifz – person who has learnt the Qur'an by heart

Ibn –component of many Arabic names meaning 'son of'.

Ibrahim = Abraham.

Imam – leader of prayer/and of a *masjid* /politico–religious leader.

Isha – night prayer, the last of the day

Inshallah – (Arabic - *in sha'a allah = 'if God wills'*), common Arabic Muslim expression.

Islam – literally means submission to God, derived from the word meaning peace, a way of life

Jama – sometimes called Jami, are the congregational prayers held every Friday at noon, at which a sermon (Khutbah) is given by the imam.

Jamaat – plural of jama, can apply to a society

Jamaat Khanqah – a group of people who come together for communal prayers.

Jawi – Malay form of writing Arabic script

Jum'ah salat – Friday afternoon prayers after which the imam delivers a sermon

Jum'ah – Friday congregational prayers at which a sermon is delivered to inform worshippers of problems in the community, their obligations and to offer solutions

Ka'ba - (Arabic - literally a cube), sacred cubic enclosure in Mecca which is covered with a black cloth. Traditionally the direction Muslims face when they perform their five times daily prayers. Can be spelt Kaa'ba

Kadi – Islamic magistrate

Karama- act of generosity, can also be a blessing - baraka

Khalifa – (English- Caliph) successor, vice regent caliph. The Prophet did not appoint a successor, however, a successor is elected who should be the most capable person in the community or state. There is no royalty or patrilineal succession in Islam.

Khanqah – Persian name for a gathering place for Sufis. Also – a masjid complex with sleeping apartments for visiting travellers, however in the Cape was simply a place where people gathered together for prayer.

Khatib – officially the preacher who delivers the Friday sermon, however, in Cape Town, it refers to one who substitutes for the imam or is his second in command

Khutbah – sermon delivered on a Friday, or on one of the two *Eids*

Langar – a local Javanese word used for a centre where *salat* was performed in smaller villages and usually initiated by private enterprise.

Maddhabs – four schools of Islamic law in Sunni

Islam **Maghrib/Ifta** – sunset prayer, fourth prayer of

the day **Maktab/kuttab**– Muslim primary school

Malay – belonging to the Malay race, a generic name applied to all slaves in the early Cape. As a result, all slaves were called Malays.

Maliki – one of the four schools of Sunni Muslim thought. This school of thought has only recently made its appearance in Cape Town. They use the Jumu'a Masjid which is a converted church which was designed by the famous South African architect, Sir Herbert Baker.

Marabout – originally one who belonged to a garrison, in the Cape one who was a religious leader.

Madrasa – Muslim school

Matauf – guide in Mecca

Mecca - (Arabic Makkah), birth place of the Prophet and the location of the Kaa'ba the most religious site in Islam which all Muslims face towards when reciting their prayers.

Melayu - the language shared and spoken by the people of Indonesia, and brought to South Africa with the early enslaved people introduced by the Dutch East India Company's first official at the Cape, Jan van Riebeck; then the lingua franca of the Cape enslaved people.

Merang – slave-owners gathered with their neighbours on a Sunday evening for Christian 'nagmaal' (translated as evening meal=communion services), and as a result their slaves gathered together while their owners did the same. It was the only time that slaves were allowed to gather together. Both Christian nagmaal and Islamic

Merang were accompanied by elaborate meals. Muslim slaves would eat the parts of an animal that their owners dismissed, such as offal. For the slaves it commenced with silent devotion repeating the name of Allah.

Minbar – a pulpit in a Jami *masjid*, used by the imam for delivery of the Friday sermon

Muezzin (Turkish) – see **bilal.**

Mufti – highest religious authority empowered to issue binding Islamic declarations (fatwa).

Murid – (Arabic) a disciple/novice of a Sufi order

Murshid – (Arabic) spiritual guide

Naqshbandi – a Central Asian Sufi order associated with Muhammad Baha al-Din al- Naqshbandi (died 1389). The devotional practice emphasises silent mediation and conformity to the traditions of Islam

Niqab – covers the face as part of the hijab worn by women.

Orang Kaya – (Malaysian) men of substance

Orang Laut – (Malaysian) sea people

Pir – (Persian) Sufi master, founder of a Sufi order, often called 'sheikh'

Qadi – A Muslim judge

Qadiriyah – probably one of the oldest Muslim (mystic) Sufi orders founded by an Hanabili theologian in the 11th and 12th centuries in Baghdad.

Qibla – the direction that worshippers face when performing formal prayers, usually the east wall of a masjid facing Mecca; in Cape Town it is the north – east wall.

Qur'an – the last revealed Word of God revealed to Muhammad by the Archangel Gabriel and written in physical form by his companions, and the primary source of every Muslim's faith and practice

Ramadan - 9th month of the Muslim calendar marking the month of fasting. The Qur'an is said to be revealed during Ramadan

Rampie - sny - (Malay = rampie, plus Afrikaans = sny) a mixture of orange/lemon leaves that were thinly cut on a small wooden square using a small sharp knife. The sliced leaves are then smoked with a mixture of attar –perfume essential oil. The smoked leaves are then wrapped in triangular sachets and given out, to be later placed in clothes/cupboards. This was more of a ceremony than a religious ritual carried out to celebrate The Prophet's birthday.

Ratiep – a traditional-cultural ritual, (now no longer practised), which under the guidance of the 'Khalifa' (teacher) together with the influence of prayer and ritual music, precipitate the participants stabbing themselves with sharp objects, such as spikes or knives. Their tongues may also be pieced with sharp objects or spikes. These sharp knives and swords are used to slash themselves without any effect or bleeding.

Rifalyya – one of the earliest and most prevalent Sufi orders in the Middle East.

Salat – the five daily obligatory prayers.

Safs – lines usually in a carpet indicating where men should assemble in masjid for prayer

Salaah – formal prayer five times a day

Salat – one who is praying

Sayyid– usually a member of the Prophet's family

s.a.w.s – (Arabic) Sallal-lahu alayhi wa sallam (May the peace and blessing of Allah be upon him)

Shafee – one of the four *maddhabs* of Islam. The most widely practised *maddhab* in the early Cape. (South African phonetic spelling for Shafi'i – Arabic)

Shia – are the second group of Muslims which make up about 11 – 12% of the world's Muslims. They have always believed that the Prophet promised them the Caliphate/ religious authority. Schisms have occurred in the way prayers are carried out. They have to rest their heads on something other than the prayers mats usually seen in masjids and keep their arms at their sides in prayer.

Sharia – (Arabic = path/way) translated as law

Sheikh (common South Africa spelling) Shaykh (Arabic) title given to a learned, religious scholar, head of a mystical order, who undertakes further religious study

Soofie – colloquial phonetic South African derivation of **Sufi** (Arabic), indicating one who leads a highly spiritual life and who is attached to a religious order

Sunnah – (Arabic) the Prophetic practice

Sunni – a b o u t 80% of the world's Muslims, emphasising the role of the Sunna which refers to the sayings and actions of the Prophet Muhammad and his recorded sayings (hadiths). Their structure is much looser that the Shi'ites emphasising the clerical hierarchy of the State and the conformity to past traditions and practices.

Surah – (Arabic) a chapter of the Qur'an

Tari'qa - (Arabic) a person who has undergone rituals and recitals on the right path to Allah derived from Sufism, often regarded as a Muslim Saint.

Thikr - (Arabic) prayer

Ulama – (Arabic) religious scholars and theologians

Wahabi Movement – a movement founded in Arabia in the 18th century, aimed specifically at purifying Islam

Wali – a learned man who has completed all necessary stages of his spiritual journey

Waqf – property perpetually endowed to an institution for private and pious reasons or a combination of both, which cannot be taken away or given back. It is an Islamic form of trust.

Werke (Afrikaans = works) prayers at specific times, for example the 7th, 40th and 100th nights after a death

Wudu – Muslims are required to be clean before handling/ reading the Qur'an, therefore they have to wash their heads, hands and feet using the ablution facilities in all masjids in preparation for the formal prayers within the masjid

Zakat – Muslim tithe

Zikr - (Arabic = **dhikr**) – as in werke, a form of prayer

Zuhr – (also spelt **Dhuhr**) – the midday prayer.

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